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FAIZĪ, 'URFĪ AND NAZĪRĪ  
(Poets of Akbar's Court.)

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## Poets of AKBAR'S COURT.

### I N T R O D U C T I O N.

To introduce the poets who form the subject of three successive monographs in this thesis a brief outline surveying the political and social conditions of the time/<sup>in</sup> which they lived and laboured seems proper. Endeavour, therefore, will be made to compress into this chapter that much of political history of India which affected the intellectual life and literary development of Persian poetry in that country. Much fuller knowledge of the history of this period exists and has been made readily accessible to English readers by admirable researches of some eminent orientalist. For the purpose of this work, however, which is concerned primarily with Persian poetry and that only to a limited extent, it is unnecessary to enter into an account of the political history of India at that time when these poets flourished in more detail than is essential to fit in the framework of this thesis. The historical part is, therefore, only accessory and forms but a general background to introduce the subject.

The importance of the three poets who form the subject of this study is based on grounds more than one.



Apart from the fact that complete biographic notes and literary appreciation of these poets is not readily accessible to orientalist, the merits of their literary work demand a much fuller account, and a separate and independent treatment of their literary achievements than is (1).  
at present available.

To emphasise their importance on the basis of their individual contributions to the development of Persian poetry which are by <sup>no</sup> means insignificant, will entail repetition; consequently, no attempt will be made to recapitulate here what is properly discussed at some length in separate monographs on these poets in the succeeding pages of this thesis. Suffice it to say that their claim for independent and separate treatment is more than justified on the ground that they were, as I have preferred to style them, the romanticists who revolted against the style of their predecessors which both in prose and poetry was notoriously classic in ideal, and was at once conventional and pedantic.

(1). Professor Browne in his Vol. IV. entitled "Persian Literature in Modern Times", no doubt devotes some space (pp.241-252) to poets of Akbar's Court; but he excuses himself for a more complete and fuller notice of the poets who went to India on the ground that they lie outside the scope of his work. "These last," (meaning the Indian poets) he says, "I do not propose to notice, and even of the genuine Persian poets, whether sojourners in India or residents in their own country, only a limited number of the most eminent can be discussed in these pages." Browne Vol.IV. p.168.



The school these poets replaced, represented poetry mainly as an art. Their composition of poetry "governed as it came to be by artificial and arbitrary rules based not on any subjective law but supposed to have been evolved from the practice of old masters made poetry most frigid and unemotional." (1). The romanticists successfully crusaded against this style and imported into poetry a freshness not only of subject and feeling but also of treatment." Their originality was not confined to new ideas alone but was also palpable in the introduction of new combinations of words and phrases, metaphors and similies, tone and sentiment." (2).

Considerations, not very dissimilar in nature to those which justified the exclusion from Professor Browne's work of Persian poets who went to India, account for extremely curtailed and meager notices accorded to them by Persian biographers. The latter, doubtlessly, were further actuated by national bias. These and several other eminent Persian poets who went to India would have remained ignored and unacknowledged but for the memorable work in URDU of SHIBLĪ NU'MANĪ, that most eminent critic and research scholar of India who in his admirable work (3). provides us with a most interesting criticism of several Persian poets who resided in India. The work these three poets produced

(1). Infra Nazirī p 162.

(2). Infra 'Urfi p. / 28.

(3). Shi'r-ul-'Ajam, Vol.III.



under the most favourable circumstances is a strong proof of India's contribution towards the growth of Persian language and literature. To deny the claim to separate and independent treatment of these poets, is to deprive India of the credit which is her desert. In fact, as we shall presently see, no apology is needed to say that Persian language and literature owed more to India for its growth and development than the country of its birth during the SAFAVĪ period of rule in Persia.

For a period of more than two centuries (A.D.1502-1736) during which the rule of the SAFAVĪ dynasty lasted, Persia did not produce a single great poet and this was a remarkable contrast with India which through her better appreciation and patronage attracted and produced simultaneously at least three poets of abiding fame besides several other minor poets who flourished at the MUGHAL Court. Lack of intelligent appreciation and patronage, combined with religious persecution deprived Persia of her best poetic genius.<sup>(1)</sup> The truth of this fact is admitted not only by orientalists, but by Persians themselves.

(2).

In a letter to Professor Browne which is quoted by him in his work, MIRZĀ MUHAMMAD KHĀN of QAZVĪN, a Persian (1). Reasons for this dearth of poets in Persia during the Safavī rule are given and dwelt at some length by Browne in Vol. IV. p.26, and Ghanī History of Persian Language Vol. III pp 278-304.

(2). Browne Vol. IV. p.26.



scholar of great learning declares "there is at any rate no doubt that during the SAFAVĪ period literature and poetry in Persia had sunk to a very low ebb, and that not one single poet of the first rank can be reckoned as representing this epoch." During that very time when the truth of this observation applied literally to Persia, India was in a feverish state of literary activity. Never in the history of Persian literature since the time of MAHMŪD had there gathered such a galaxy of poets as during the days of the MUGHALS in India. The poets who enhanced the fame of the MUGHALS in their literary patronage were none other than FAIZĪ, 'URFĪ, and NAZĪRĪ, the three poets who form the subject of the present study. Such being the importance of these men of letters, their claim for separate and independent appreciation is only a modest recognition of their merit. Although the scholarly work of SHIBLĪ, already referred to, had to a great measure filled this gap in the literary history of Persian literature, yet the general inaccessibility of its subject matter to orientalist on account of its being in URDU and also because the cannons of criticism applied by its author being essentially oriental, left scope for a more scientific and independent research to be undertaken on the subject to which the present work lays claim.

The period of Indian history when these poets flourished



represents the time when AKBAR occupied the throne of India and guided its destinies.

TĪMŪR, the Central Asian monarch and seventh in the ancestral line of AKBAR having partly fulfilled his ambition of conquering India died in A.D. 1405. His withdrawal from India represents a singularly curious position when that country was left without a ruler. There emerged, however, from the anarchy that followed him a dynasty of rulers called the SAYYĪDS who held sway less than half a century (A.D. 1414-50). The SAYYĪDS were succeeded by the AFGHĀN line of LODĪS in A.D. 1451. While war went on with the southern states, pirates ravaged the coast of India. In A.D. 1498, there appeared upon the scene the advance guard of European adventurers in the ships of VASCO DA GAMA. BĀBAR, who was fifth in descent from TĪMŪR, was the King of KĀBŪL. Realising that India was once again open for invasion from the north he resolved to conquer it. He invaded India no less than five times before he won the great battle of PĀNĪPAT, and defeated the LODĪS. He did not live long to consolidate his conquest and died too soon to enjoy the fortunes of the dominions he had founded. At his death in A.D. 1530, the newly conquered empire passed into the hands of his son HUMĀYŪN. HUMĀYŪN had no good fortune and was soon confronted with the revolt of his AFGHĀN governor of BIHĀR named SHER KHĀN, who forced his flight to the frontier



and afterwards assumed kingship under the name of **SHER SHĀH**. While **HUMĀYŪN** was still a fugitive, the future **AKBAR** was born at **AMARKŪT** in the year A.D. 1542. With much difficulty **HUMĀYŪN** did at last win back his lost dominions but only to die in A.D. 1556, within a few months of his return to India.

The boy Emperor was crowned at **KALĀNAUR** in A.D. 1556 under the title of **ABŪL FATAH JALĀL-UD-DĪN MUHAMMAD AKBAR**. At the time of his accession, the only land he owned was a small part of the **PANJĀB**; **ĀGRA** had been taken by **HUMŪ** and **DELHĪ** had been evacuated by his general. In this formidable task of conquering India, he was led to victorious campaigns by his tutor **BAIRAM KHĀN**. **AKBAR**, however, soon shook off the irksome tutelage of **BAIRAM KHĀN** but only to be subjected to the influence of unscrupulous women. He had to make yet another and final effort to emancipate himself from this monstrous regime before he rose to his destined heights and to become sovereign ruler in fact as well as in name.

Through his long life of intellectual activity, he did not master the customary apparatus of learning, i.e., the arts of reading and writing. Being gifted with a prodigious and an exceptionally powerful memory he trusted his ears and was able to retain the knowledge so gained. The mystic verses of the **SŪFĪ** poets which he enjoyed listening to in his boyhood, laid an intellectual foundation for the unorthodox eclecticism in religious matters of **AKBAR'S** later years.



His heart anguished at the sight of so many conflicting creeds and it was always his constant desire and to which he bent his energies to evolve " a new religion which would unite the discordant elements of his vast empire in one harmonious whole." (1). In quest of such a solution not only did he listen to the acrimonious debates of the orthodox MUSLIMS whose fast and furious discussions, which not infrequently degenerated into open quarrelling, alienated to some extent his sympathies from ISLAM but also he eagerly consulted the adherents of other religions, Hindus, Christians, Jainas and Parsees.

The signing of the 'infallibility' decree in September A.D. 1579 which was drawn by SHAIKH MUBĀRAK and which declared the Emperor "as the supreme arbiter in all causes whether ecclesiastical or civil," (2). and the proclamation in A.D. 1582 of DĪN ILĀHĪ and inter-marriages with the daughters of powerful HINDŪ RĀJĀS, were all directed to the achievement of the same purpose. In fact, his whole policy was the biggest and most audacious "move on national line for the unity of the Indian Empire" (3). DĪN ILĀHĪ as a faith obtained but few adherents outside the inner court circle, but the attempt to work out a harmonious whole is doubtlessly worthy of note.

(1). Smith. Akbar The Great Mogul p.162.

(2). Smith. Akbar The Great Mogul p.178.

(3). Ghani. History of Persian Language Vol. III p.251.



great as he was as a soldier, it is as an administrator that AKBAR attained highest fame. He was endowed with a genius for organisation. He devoted himself sedulously to promoting the well-being of the country. He made a domesday book of the MUGHAL Empire and reformed the land tax. "The traces of his handiwork are still visible," (1). since the principal features of his system concerning the assessment of land revenue are essentially the same as worked out by him.

By his tolerant attitude towards non-MUSLIMS and wise judgment and wide knowledge, he completely won the confidence of the HINDU majority and thus secured their co-operation. His partiality for Hindu practices endeared him to millions of his HINDU subjects to understand whom he had acquired a knowledge of the ancient literature of India. On the whole he displayed a most enlightened and equitable policy and by his remarkably efficient administration reduced the whole empire to a degree of peace, order and contentment unparalleled in those days.

The highest degree of power, prosperity and splendour which India had attained under this ruler attracted foreigners, diplomatists, merchants and missionaries from distant parts of the world. He was a munificent and most enthusiastic patron of literature and gathered round himself

(1). Smith. Akbar The Great Mogul p. 357.



many men of high literary and artistic talents. The number of poets, painters, calligraphers, minstrels, besides physicians, divines and nobles, crowd the pages of the histories of his reign.

The brilliant and noteworthy development both of HINDI and Persian poetry was due to the influence exercised by his glorious reign which produced a stimulating effect on the minds of men. The peace secured by his government enabled men of letters and ideas to carry on their work without fear of disturbance or persecution. While such peaceful and favourable conditions produced the greatest of all HINDU poets, TULSI DĀS, they equally facilitated the development of Persian poetry by claiming as its proteges poets like FAIZI, 'URFI and NAZIRI.

To those who allege that they fail to see any monumental significance in the INDO-PERSIAN literature produced in the reign of AKBAR<sup>(1)</sup>, the succeeding pages of this thesis, I hope, will bring home how far removed from truth such observation is.

The stupendous INDO-PERSIAN literature produced under AKBAR'S patronage may be classed under the headings of

(1). Smith, Akbar The Great Mogul p. 417. "On the whole, so far as I can see, the Indo-Persian works of Akbar's age possess little interest as monuments of literary art."

Personally, to me it seems a most unsatisfactory and certainly a poor cannon of criticism to say that only those literary works can be regarded as of any substance which admit the ordeal of translation.



translations, histories, letters and verse. The present work is concerned chiefly with the last mentioned class of Persian literature, pre-eminent exponents of which were the Indian PAIZĪ, 'URFĪ of SHĪRĀZ, and NAZĪRĪ of NĪSHĀPUR.

Akbar died in A.D. 1605 and left a stable heritage of a vast empire. Nearly two centuries of MUGHAL rule that followed AKBAR, may be said to have existed on the reputation it had before acquired.



FAIZĪ.

SHAIKH FAIZĪ, whose proper name was ABŪL-FAIZ, was the son of SHAIKH MUBĀRAK of NĀGAUR and elder brother of SHAIKH ABŪL FAZL, the celebrated prime-minister and secretary to the MUGHAL emperor AKBAR. Fifth in the ancestral line of FAIZĪ was SHAIKH MŪSĀ who left his native land YEMEN with the object of travelling in various countries. (1) REL, a village in the province of SIND, India, seems to be the last halting place for this wandering SHAIKH, where he settled and finally got married. Thus SIND became the adopted land of FAIZĪ's ancestors who lived there for a few generations until SHAIKH KHIZR the grand-father of FAIZĪ migrated and settled in NĀGAUR. Here, he married in an Arab family. FAIZĪ's father was by no means the first child born, for several of SHAIKH KHIZR's children had died in infancy. It was for this reason that when in A.H. 911 SHAIKH KHIZR's wife gave birth to a son, he was named MUBĀRAK - literally - the auspicious one. SHAIKH MUBĀRAK, an ascetic was yet a man of varied learning. He was well-versed in MUSLIM theology and Jurisprudence. In other branches of knowledge, too, he easily rivalled his contemporaries. He was also the author (2) of several books which include his well-known commentary on

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1. Safīna - Khūshgū. Or. 4672, fol. 126b; also Makhzanul-Gharāib. Or. 4610, fol. 333b.
  2. Rfīyāz-Ush-Shu'rā, fol. 343b. Add. 16, 729.



the QURĀN called MANSA-UL-'AYŪN. While SHAIKH MUBĀRAK was still young, famine and plague ravaged the unfortunate province of SIND. Deaths occurred in the family which eventually dwindled to himself, and his mother. At the death of his mother who did not long survive her husband, the wandering instinct compelled SHAIKH MUBĀRAK and he went to GUJARĀT from where he left for ĀGRA to reside at the banks of the river JAMNĀ. Before long SHAIKH MUBĀRAK got married and as a result of this wedlock was born the eldest son in A.H. 954 to be known as FAIZĪ.

FAIZĪ seems to have had a special aptitude for knowledge for in the course of a comparatively short time, and at an early age he became an accomplished scholar. His intellectual development was the result of deep interest which his father took in the early training of his son. Yet as we shall presently see, his best lessons he learnt in the school of adversity. FAIZĪ's early life is a tragic story of fierce persecution of innocent people by selfish 'ULAMĀ of his time, in whose dethronement and downfall he was eventually instrumental.

SHAIKH MUBĀRAK's sound knowledge, broad views and largeheartedness had made him tolerant to all forms of religion. He hated religious prejudices and was averse to blind belief in religious matters. Broad-minded and sympathetic by nature as he was, he had no hesitation to meet and mingle with the members of the MAHDAVĪ sect. In all



these traits of character FAIZI had followed in his father's footsteps. But the conduct of SHAIKH MUBARAK and his sons was condemned by ----- bigoted MUSLIMS. The SHAIKH was branded as a RAFIGI or SHI'A, others called him MAHDAVI. There were still some others who regarded him as an atheist. So far whatever notice SHAIKH MUBARAK and his sons had attracted at the hands of the orthodox 'ULAMA in power, was rather of contempt and ridicule than rivalry. The 'ULAMA were not absolutely indifferent towards the SHAIKH'S unorthodox views. Their hatred towards him and his sons was passive. But the SHAIKH did not let this attitude last for long. In the year A.H. 997, SHAIKH MUBARAK chose to come out of his retirement and openly began to propagate his views to the public. Unlike his contemporaries his invitation to the seekers of knowledge and truth was free to all. This alarmed the 'ULAMA who saw red in it.

The public avowal of unorthodox doctrines by the SHAIKH caused a commotion among the powerful body of the 'ULAMA, and they raised a storm of protest against him. The indignant orthodox courtiers also made a common cause with them and the gruesome tale of the SHAIKH'S persecution was the consequence. The powerlessness of the emperor himself did not improve matters. SHAIKH MUBARAK had voiced the ideas of the free-thinking school and he had to face the difficulties that beset the pioneers of all new schools of thought.



The grim tale of this persecution is told by ABUL FAZL himself in his ĀIN-I-AKBARĪ.<sup>(1)</sup>

One night a courtier came running to FAIZĪ. He showed great concern for the safety and well-being of SHAIKH MUBĀRAK, and informed FAIZĪ that the influential dignitaries of the court had definitely resolved to punish the SHAIKH for his heretical ideas. He advised FAIZĪ that in the circumstances the only safe course for SHAIKH MUBĀRAK and his family was to escape without delay and to come back when the storm of opposition was over.

FAIZĪ hurried to break the news of the impending misfortune to his father. The SHAIKH at first refused to be swayed and leave his hearth and house, but he had to give way, when FAIZĪ insisted on the members of his family to fly for their lives and threatened that in the event of his father's persistent refusal he would cut his own throat. In fact the warning of the informer had struck such a terror in FAIZĪ'S mind that for once he failed to appreciate the manly attitude, and stoic resignation of his aged father.

ABUL FAZL was aroused from sleep and the trio left their home knowing not whither to go. In the hope of finding a place of shelter they wandered from door to door, seeking help from friends one after the other. Some flatly refused to befriend them, others could harbour them only temporarily.

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1. Blochmann Āin-i-Akbarī, Vol: II, pp. 267-276.

Asiatic Society of Bengal, Calcutta Edition 1872.



While the homeless trio was trying to find an asylum for themselves the enemies at the court became all the more busy in their relentlessness. They prevailed upon the powerless emperor to issue a royal decree to the effect that the whole family of SHAIKH MUBĀRAK should be arrested and brought before the court. A detachment of soldiers was deputed to surround the SHAIKH's house. (1) But as the SHAIKH and his two eldest sons had already quitted the house, the soldiers took ABUL KHAIR, the younger brother of FAIZĪ to the King. This gave the enemies of SHAIKH MUBĀRAK yet another opportunity to provoke the King against him because they attributed his absence from home as sure sign of guilt. He was represented as a fugitive from justice. But the King/<sup>had</sup>realised that the SHAIKH was a victim of their inhuman persecution. He ordered the release of ABUL KHAIR and as for SHAIKH MUBĀRAK he added that it was not proper to take the life of an inoffensive retiring man. The emperor had disapproved the whole persecution but was not powerful enough to enforce his decrees. The house of SHAIKH MUBĀRAK was no longer under any strict vigil but his enemies set on foot the baseless rumours that he had incurred royal displeasure. This was to alienate all sympathies that anyone might have for the SHAIKH. Their plan had its desired effect. The friend who had sheltered the unfortunate

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1. Akbar Nāma, Vol. II, p. 303. Asiatic Society of Bengal, Calcutta, 1879.



X refugees felt ill at ease to continue his hospitality, lest he should himself suffer the consequences of harbouring state criminals. Once again the SHAIKH and his two sons had to go on their travels, until they came across an old friend whom considered it a great honour to entertain and befriend the SHAIKH in time of adversity. They had spent hardly ten days there that their enemies got a clue of their whereabouts. The result was that the host of SHAIKH was arrested and brought before the court. The SHAIKH with his two sons immediately left the place. Still undecided about their future place of shelter they camped in a garden where to their horror and disappointment they noticed a party of spies who had been deputed to detect them. The SHAIKH was in an almost despondant mood when another friend came to help. He took them to a secret part of his house where their safety was secure and they enjoyed some satisfaction. Here the party stayed for more than a month.

The emperor at this time was at FATEHPUR. The SHAIKH decided to leave AGRA and go to FATEHPUR but ill-luck still persisted in dogging his steps. At last FAIZI was sent to relate the tale of the sufferings and sorrows of his family to 'AZIZ MIRZA KUKALTASH who gave a sympathetic ear and promised help. In open court he sprang up to his feet and disregarding the court etiquette exclaimed whether that oppression and persecution was ever to cease.



AKBAR after calmly hearing the detailed account of the persecution replied to the MIRZĀ that personally he was not in favour of the treatment meted out to the SHAIKH but he could not go against the judgement of the court theologians who had adjudged the SHAIKH a heretic. Before closing, AKBAR remarked that all along he had full knowledge of the hiding places of the SHAIKH and had connived at it. But now that the affairs had assumed a serious turn he gave orders that the SHAIKH be brought to the court.

FAIZI once again hastened with the tidings. His mind misgave him. He had full confidence in the good intentions and kind-heartedness of the emperor, but he suspected the evil nature of his father's enemies, who, he feared, would certainly prevail upon the emperor to act according to their suggestion. The SHAIKH and his two sons once again started wandering until they found a refuge in ĀGRA with a friend. Here, another two months of hiding and seclusion followed; meanwhile, their host<sup>(1)</sup> enlisted the sympathies of a number of people who began to side with the SHAIKH and showed willingness to support him through thick and thin. At last fortune seemed to favour the SHAIKH. One morning their host came with the news that a royal messenger wanted to see FAIZI.<sup>(2)</sup>

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1. Āin-i-Akbarī, Vol. II, p. 274.

Akbar Nāmā, Vol. II, p. 304.

2. Asiatic Society of Bengal, Calcutta, 1879.



FAIZĪ was delivered the royal summons in which he had been sent for. Full of hopes, FAIZĪ accompanied the messenger.

When FAIZĪ reached the royal court, he made the formal obeisance to the emperor who was seated on a throne, surrounded by a marble lattice. Outside, at a distance stood FAIZĪ. In order to be close to the emperor he recited (1) the following quatrain:

پادشاہ برونِ بجنہ ام  
از سر لطف خود مرا جادہ  
زانکہ من طوطی شکر خایم  
جائے طوطی درونِ بجنہ بہ

This pleased the emperor so much that he allowed FAIZĪ to come near the throne. Honours and bounties were showered upon the young man to the utter discomfiture of his enemies. A remarkably warm welcome was accorded to FAIZĪ. ABUL FAZL (2) commemorated the event in the following quatrain:

اے شبِ تلخی آں ہمہ پہ خاش کہ دروش  
رازِ دل من چنان مکن فاش کہ دروش  
دید ی قہ راز بود دشمنہ مر ششم  
اے شبِ وصل چنان باش کہ دروش

O night do not make mischief as thou didst last night,  
Do not disclose the secrets of my heart as thou didst last night,  
Mark! how long was my last night,  
Be, O, night of Union, as long as last night.

1. Haft Āsmān, p. 115, also Safīna-Khūsghū. Or. 4672, fol. 126b

2. Āin-i-Akbarī, Vol. II, p. 274.



In a long panegyric of 197 couplets, of which stray  
(1)  
verses are given below, FAIZI records how the emperor  
received him with great kindness and affection and reposed  
full confidence in him.

- ۱- سحر نوید رساں قاصد سلیمانی
- ۲- پیشتر آن سعادت نہ انان کہ بخوان
- ۳- مرا نظارہ اش از دو بقاری داد
- ۴- شدم سوا یک گام توں چلاک
- ۵- منبر بہ بار گہ شہر یار شد مایک
- ۶- خطاب شد کہ تلفک کنان رساندش
- ۷- نخصت بوسہ زدوم خاک آستان یعنی
- ۸- اشارہ رفت کہ در پیش گاہ مجلس انس
- ۹- بہ پیش پایہ اورنگ شاہ بنشتم
- ۱۰- لگوئے گونہ تفقد شہنشاہم بخواخت
- ۱۱- حدیث من بہ شہنشاہ بندہ پیور بود
- ۱۲- بگفت فینہ و علم از قلم بکشی کیں روز
- ۱۳- زبان بہ نلقہ بہ جنبان کہ در بدائع لقم
- ۱۴- رسید حکم کہ از نلقہ سنجی شعرا  
بہ عرض ما بہ رساں آن قدر کہ بتوانی
- رسید ہمچو سعادت کشادہ پیشانی  
بجائ نامہ خود اے حزمین زندانی  
چہ بیقراری با صد قرار ارزانی  
کہ کردی از سر دانش سپہر جولانی  
رسید بہ در فردوس مرغ لبستانی  
بہ آسمان سعادت ز تیر ظلمانی  
بہ چشم سار رسانم شفاہ عطشانی  
شلفتم دل بنشین و شوق بنشانی  
زبان ناطقہ لب ریز در شناخوانی  
کہ پایہ پایہ فرود آدم ز صیرانی  
چو باضائ کلام کلیم عمرانی  
مسلم است ترا شور سنجی رانی  
فرزدقی بتوا ز زانی ست جستانی



1. At dawn the messenger of Solomon brought news to me.  
Like fortune did he come with an open smiling face.
2. The messengers of good luck declared in a loud voice,  
"Read, O Sorrowful captive of the prison of grief, the  
document of your salvation."
3. I felt anxious and agitated when I beheld the courier  
from a distance. But what an agitation it was that it  
was worth hundred tranquillities of mind.
4. I mounted a spirited and swift steed which by dint of  
intellect traversed heavens in one trot.
5. News reached the audience of the emperor that the bird  
which was a dweller of earthly gardens had come to the  
door of paradise.
6. He ordained that with kindness he should be ushered to  
the heavens of bliss from the abysmal darkness.
7. No sooner did I reach there than I kissed the threshold.  
I rushed towards the fountain like one suffering from  
thirst.
8. It was signified that I should take my seat in the court  
of affection with a cheerful heart and a happy soul.
9. I sat close to the pedestal of the King's throne and my  
tongue was eloquent in constantly pouring his praises.
10. My emperor soothed me with varied kindnesses so that I  
gradually became less and less bewildered.
11. My conversation with the slave-cherishing emperor was  
like the conversation of Moses with God.



12. He ordered me to rise and raise the banner of my pen for said he, "The Kingdom of poetry is yours today."
13. "Set your pen to subtleties for in the expression of poet-  
ical thoughts FARAZDAQ<sup>(1)</sup> is mean beside you and so is  
HISSANĪ.<sup>(2)</sup>"
14. I received command to submit to the royal presence, as much as I could, of the best production of the poets.

Thus ended both in victory and glory this melodrama in the early phases of which FAIZĪ and his whole family had so terribly suffered.

It will not be amiss to make a brief mention of two prominent figures who were mainly responsible for this persecution.<sup>(3)</sup> They were SHAIKH 'ABDULLĀH ANSĀRĪ generally known by his title as MAKHḌŪM-UL-MULK and SHAIKH 'ABDUN NABĪ. Both of these were learned in MUSLIM theology and were ardent advocates of ISLĀM. Unfortunately they were at once extremely conservative and narrow in their views. Their conservatism and intolerance had made them uncompromising fanatics. They were bigoted orthodox and could not allow any difference of opinion in religious matters. Under this conviction, they had determined to suppress with a strong hand all innovations

1. ~~The~~ early Arabian panegyrist, (HUMĀM bin GHĀLIB)
2. Hissanī Hassan son of Sābit. A.D. 563.
3. Badāonī - Muntakhabu-t-Tavarikh, Vol. III, p. 72. Maulānā 'Abdullāh when he first set eyes on Shaikh Abul Fazl said to his pupils, "What injury will this man not do to the faith" Ibid., Vol. III, p. 72.



as were against the orthodox usage. Accordingly they had set in motion the crushing wheel of persecution and had obtained writs from the emperor for the arrest and punishment of the BID'ATĪS. SHAIKH MUBĀRAK and his two sons were on their black list. Having suffered much at the hands of the 'ULAMĀ, SHAIKH MUBĀRAK and his two sons, were, however, rescued by the intervention of MIRZA 'AZĪZ KŪKALTĀSH, as above described.

Immediately with the end of his troubles, the SHAIKH found before himself a bright avenue. No sooner did he become free than he began to enlighten AKBAR as to the unlimited authority his religious advisers had abused. Not content with the respect in which they were held in the state they had exploited their influence even at the expense of royal prerogatives. AKBAR, too had not failed to realise that he was a puppet in their hands. Under these circumstances the SHAIKH and his two sons had no difficulty in gaining favour with their royal master; and this coalition ultimately proved a death-blow to the autocracy of the 'ULAMĀ. When FAIZĪ and ABUL FAZL joined the court, AKBAR found in their persons an effective instrument ready at hand to deal with his religious advisers. Both the brothers proved more than a match for their rivals.

It is interesting to note that SHAIKH MUBĀRAK himself took but little part either in bringing about the downfall of the 'ULAMĀ or in the affairs of state. This is incidentally referred to by BADĀ'ONĪ in his MUNTAKHABUT TAVĀRIKH, in these



(1)  
words. "At this time of the musical exhibition, SHAIKH FAIZI had said, 'Our SHAIKH (MUBĀRAK) is not much of a courtier.' 'No', replied the emperor, 'He has left all those fopperies to you.'"

Doubtless the authority of the chief religious dignatories had reached a very low ebb, yet they had not been shorn of their exalted office at the court. This defacto change in their position had yet to come and complete their final ignomany.

FAIZI greatly favoured by the emperor was still unentrusted with any responsibility. Nevertheless, he commanded the unique reputation of being an experienced physician, an eminent author and a great poet. Soon, however, he had to change his seat from the opposition to the official block. The first of the long and varied series of public offices he was destined to hold was that of a teacher to PRINCE DANIYĀL. (2) He was so appointed in the 24th year of AKBAR'S reign. FAIZI accomplished his task well indeed, for emperor JEHANGĪR in his autobiography observed that PRINCE DANIYĀL was well-versed in BHIRJ BHĀKHĀ or HINDI which was undoubtedly due to the teaching of FAIZI.

In A.H. 990 AKBAR thought of dividing the important office of SADĀRAT - a ministerial protfolio which exercised

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1. Muntakhabut-Tavārīkh, Vol. II, p. 265.

2. Muntakhabut-Tavārīkh, Vol. II, p..228.



wide powers in the administration of MUSLIM religious endowments. PAIZĪ was vested with the SADĀRAT of ĀGRA KĀLINJAR and KĀLPĪ. This office had long been monopolised by SHAIKH 'ABDUN-NABĪ and had helped him to become the richest man of the MUGHAL empire in INDIA. This distribution of office had further sapped the authority of the 'ULAMĀ. Only three years before this the emperor had declared himself a MUJTAHID and an IMĀM. In his new divine capacity he possessed the absolute power to pronounce final decision on controversial matters both ecclesiastical and civil. (1) This declaration followed by the breaking up of SADĀRAT served a death-blow to the power of the 'ULAMĀ. But the emperor had determined to go still further.

In order to fully exercise the privileges of IMĀM and MUJTAHID with which he was lately vested, the emperor himself went to the pulpit to read the KHUTBA. (2) The address had been prepared by PAIZĪ. It was the 1st Friday of JAMĀDĪ-UL-AVVAL of the year A.H. 987 that the emperor ascended the pulpit in FATEHPUR MOSQUE to deliver his address to the congregation. Scarcely had he recited the following three verses when he began to shiver and finding that he could not

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1. Smith. Akbar the Great Mogul, p. 178.

2. Muntakhabut-Tavārīkh, Vol. II, 268.



proceed any further, quickly came down and handed over the duties of IMAM to HĀFIZ MUHAMMAD AMĪN, the court KHATĪB.

These were the verses:

دے دانا و بازوئے قوی داد  
بخشد عدل از ضیال مایہوں کرد  
تعالی شانہ 'اللہ اکبر'

خداوند کے مہاراضہ وی داد  
بجیل و داد مہاراضہوں کرد  
بود و صفی ز حد فہم برتر

The Lord, who gave to us Sovereignty,  
Who gave us a wise heart and a strong hand,  
Who guided us in equity and justice,  
And drove from our thoughts all save equity,  
His description is higher than the range of thought,  
Exalted is His Majesty, Allāh-o-Akbar.

FAIZĪ'S influence at court began to grow day by day. He was one of the authors of the MAHZAR NĀMĀ declaring AKBAR to be IMĀM and MUJTAHID, he had also written the KHUTBA. He had not only been tutor to the Prince but accompanied PRINCE DANĪYĀL on a pilgrimage to the shrine of CHISHTĪ AJMERĪ in the year A.H. 987. (1) Also, he had been entrusted with the SADĀRAT. Soon, in A.H. 993, FAIZĪ was (2) put in command of one of the units of the army, and sent

1. Muntakhabut-Tavārīkh, Vol. II, p. 288.

2. Ibid. Vol. II, p. 349.



to crush the powers of YUSUFZAI AFGHANS. He had proved himself a صاحب السیف والقلم.

However, it was not until three years later when on the occasion of thirty-third anniversary of AKBAR's coronation in the year A.H. 996, that FAIZI was honoured with the title of ملک الشعراء (Poet Laureate).<sup>(1) & (2)</sup> ABUL FAZL is responsible for saying that two days in advance, FAIZI had actually anticipated the great honour and had expressed it in the following verses:

<p>ما را ملک الکلام کردند آراش بفت بام کردند تا کار سخنی تمام کردند</p>	<p>آن روز که فیض عام کردند از بهر معبود فکر من ما را به تمام در رلودند</p>
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The day when generosity was universal, I was made the King of poetry.

Because of the high soaring of my imagination seven heavens were ordained to be decorated.

Everything was taken away from me so that I may devote my whole soul to poetry to bring it to perfection.

The emperor had developed such a fondness for the poet's company that in A.H. 997, when he went to KASHMIR the poet-Laureate accompanied him. It was on this occasion

1. Ibid., Vol. II, p. 309.

2. c.f. the following Sarv-i-Āzād, fol. 7, 1852, ff. 172.

در طبقه سلاطین تیموریان مندا اول کسی که به خطاب ملک الشعراء فیض مباحث محمود غزالی شهیدی ست  
که در پیشگاه اکبر با و شاه بایں خطاب نامور گردید، و بعد رمیدن او از قمر لے فنا به مرغزار بقا  
شیخ فیض بایں لقب ملذذ آوازه گشت



that he composed his famous QASĪDA-I-KASHMĪRĪYA which begins thus:

مطلع  
ہزار تاملہ شوقی کا کندہ شبگیر  
کہ بارِ عیش کشاید بہرِ فطرت کشمیر

AKBAR longed to see the whole of India under his sway. In 999, A.H. he sent emissaries to several rulers of the Kingdom of DECCAN. FAIZĪ was sent to the court of RĀJĀ 'ALĪ KHĀN, the ruler of KHANDESH. RĀJĀ 'ALĪ KHĀN was a powerful ruler and it was a hard task to make him accept (1) AKBAR's lordship and suzerainty. FAIZĪ was reluctant and diffident but he was eventually prevailed over by the emperor.

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1. Khāndōsh was a small kingdom in the valley of Tāptī, with Burhānpūr as its capital. It was ruled by a prince of the Fārūqī dynasty, named Rājā 'Alī Khān, who is described 'as a man of great talent, just, wise, prudent and brave.'

The chief importance of Rājā 'Alī Khān's kingdom lay in the fact that it included the mighty fortress of Asīrgarh, commanding the main road to the Deccan. Rājā Malik Ahmed (A.D. 1365) was the founder of the dynasty of <sup>which</sup> Rājā 'Alī Khān was a descendant.

Bombay Gazetteer, (1880), Khāndesh, p. 247; also Smith. Akbar the Great Mogul, p. 246.



So admirably did FAIZI discharge his commission that the ruler of Khāndesh willingly accepted overlordship of AKBAR. We have a vivid description from FAIZI himself in one of his letters <sup>(1)</sup> of the delightful ceremonies with which he delivered the royal despatch to RĀJĀ 'ALĪ KHĀN. After giving a short description of how he had arranged a huge canopy at a durbar he held at BŪRHĀNPŪR, we are provided with a living picture of the glamorous ceremonies of investiture when the ruler of KHĀNDĒSH was presented with a sword, a robe and the royal despatch.

Inside the huge canopy was placed a throne, On it were placed a sword, the robe of honour to be bestowed on the new vassal and the emperor's proclamation, and near it stood in order of merit the courtiers. When RĀJĀ 'ALĪ KHĀN arrived with his retinue he alighted from horse-back at a distance and walked to the outer chamber. As he entered the inner chamber he beheld the throne and barefoot he advanced towards it when he was requested to stop and do homage by bowing low three times. Then he was presented with the despatch, the robe and the sword. FAIZI made a speech, in reply to which RĀJĀ 'ALĪ KHĀN assured of his fidelity and loyalty to the emperor's person.

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1. B.M. MS. Egerton, 695. Egerton 695; Latīfa-i-Faizī.



The unconditional surrender of RĀJĀ 'ALĪ KHĀN was a monumental service on FAIZĪ's part, but his subsequent mission of a similar nature, to the court of BURHĀN SHĀH or BURHĀN -UL-HULK, king of AHMADNAGAR, was not attended with success. Yet he had been able to send to the emperor a graphic report of the internal conditions of that state, its roads, buildings, forts and produce. Despatches that FAIZĪ sent to his royal master from distant parts of the land are replete with information of a very comprehensive nature; and are an evidence of his acute mind. Account contained in these despatches throw a flood of light on the manners, customs of the people, the agricultural and industrial conditions of the districts he visited, and all aspects of public and social life.

It was from the DECCAN that he mentioned the names of ZAHŪRĪ and MALIK QUMĪ<sup>(1)</sup> whom he introduced to the emperor as men of great talents. These despatches bear the stamp of his great personality and are replendant with curious and humorous anecdotes which illustrate the social and court life of the kingdoms he visited.

After a period of one year, eight months and fourteen days, FAIZĪ relinquished his duties as an ambassador, and returned to the court in the year A.H. 1001.<sup>(2)</sup>

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2. Badāonī - Muntakhabut-Tavārīkh, Vol. II.

1. B.M MS., Egerton, 695, fol. 118a.



In FAIZĪ we have the curious combination of the poet, the statesman, the empire-builder and the physician. It was originally as a man of letters, primarily as a poet that he was first brought to the notice of the emperor, yet it was not until his return from the South that he really set himself to purely literary work.

In the following year, i.e., A.H. 1002, he astounded the world with his marvellous literary feat of writing a commentary on the QURĀN called SAVĀTI'UL-ILHĀM or the Rays of Inspiration in entirely undotted letters, thus making use of only 13 out of 28 letters of the alphabet. <sup>(1)</sup> A year later in A.H. 1003 at the desire of the emperor, he set himself to compose a quintet or a collection of five epics. <sup>(2)</sup> This KHAMSA was planned in imitation of the KHAMSA of HIZĀMĪ. The first MARKAZ-I-ADVĀR was to consist of 3,000 verses, and was to be a JAVĀB of HIZĀMĪ's MAKHZANI-ASRĀR, the SULAIMĀN BILQĪS and the NAL DARAN were to consist of 4,000 verses each and were to be JAVĀB of KHUSRAV SHĪRNĪ and ILILĀ MAJNŪN respectively, and the HAFT KISHVAR and the AKBAR NĀMA each of 5,000 verses, were to correspond to the HAFT PAIKAR and the SIKANDAR NĀMA. <sup>(3)</sup> Though he composed portions of the KHAMSA, the original plan was not carried out. <sup>(4)</sup> He was, however, urged

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1. Ibid., Vol. II, p. 407.

2. Badāonī - Muntakhabut-Tavārīkh, Vol. II, p. 396.

3. Mention of this quintet is also made by Faizī in one of his letters. B.M.MS., Egerton, 695, fol. 152a.

4. According to Makhzanul-Gharāib, Or. 4610, fol. 333b, he had completed 4 out of 5.



by the emperor to persevere at whose request FAIZI completed completed HAL DAMAN and presented a copy of it to his Imperial master in A.H. 1003. It took him only four months to compose the whole MASNAVI. (1)

In the month of SAFAR of the year A.H. 1004 corresponding to October 4th of the year A.D. 1595, FAIZI died of Asthma, at AGRA aged only 49 lunar years and some months. (2)

BADĀONĪ observes that SHAIKH FAIZI suffered for six months from conflicting diseases viz: from Asthma, dropsy and the swelling of the hands and feet and from a vomiting of blood. Four months before he breathed his last FAIZI had written the following quatrain: (3)

دیدم ملک بیتی چو نیم تنی مرد  
مع دلم از قفس بد آشتی مرد  
آن سینم که عالمی در وی نهجیه  
چون نیم نفس بر آورم تنی مرد

"Seest thou what a number of tricks the Heavens play  
The bird of my heart out of its cage became a nightingale.  
That bosom which treasured in itself a whole world,  
Became too contracted to draw half a breath."

1. Ibid., Vol. II, p. 396.

2. Ibid., Vol. II, pp. 405-407.

3. Badāpnī - Muntakhabut-Tāvarīkh Vol. II, p. 406; also Ma āsir-ul-Umarā, Vol. II, p. 588.



A few days before his death FAIZI felt the approach of his end and immediately sent a message to the emperor, "that the materials of which he was formed would on the morrow be decomposed," and prayed him to allow his younger brother to come to him instead of accompanying the emperor to the chase. When AKBAR heard these melancholy tidings he put off the hunting expedition altogether and stayed to attend at the pillow of his much esteemed friend and minister. (1) Badāoni records "that at the time of his last agony the emperor came in the middle of the night and took up his (FAIZI's) head and caressed it. (2) Several times he cried out and said, 'O SHAIKH JI, I have brought HAKIM 'ALI with me, why do not you answer.' But since he was unconscious no voice or sound proceeded from him. When the emperor had repeatedly questioned him he cast his turban on the ground. After he had conveyed some words of sympathy to ABUL FAZL the emperor went away. Just about this time news was brought that FAIZI had breathed his last."

While on his death-bed FAIZI frequently recited the following verse : (3)

بہ نشود پائے یکے مورنگ

گر سیمہ عالم بہم آئند تنگ

If the whole world were to muster together, it will not be able to cure a lame art.

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1. Ouseley - Notices of Persian Poets, p. 171. and Safīna, fol. 127a.
  2. Badāoni - Muntakhabut-Tavārīkh, Vol. II, p. 406.
  3. Maāsir-ul-Umarā, Vol. II, p. 588,



The tārikh of his death is <sup>(1)</sup> نصفی عجم Badāonī in a very caustic criticism of FAIZĪ's character and genius records several abusive chronograms. The following are a few of them: 'The SHAIKH was an infidel, the pillar of heresy is broken, and woe to the heretic and SHI'AH, and natural philosopher and the worldly man. <sup>(2) (2.a)</sup>

## II.

This monograph on FAIZĪ will be incomplete without a proper appreciation of his personal character and also of the most controversial aspect of his life and career, i.e. his religion.

(3)

SHIBLĪ rightly observes that FAIZĪ's fame as a poet eclipsed and threw into the background the merits of his manifold personality. It is mainly as a great poet that he is remembered and his achievements as a diplomatist, an administrator, a soldier and a physician, are only too dimly visible - if visible at all - and are almost half forgotten.

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1. Āin-i-Akbarī, Vol. I.
  2. Badāonī - Muntakhabut-Tavārīkh, Vol. III, p. 301.
  3. Shi'r-ul-'Ajam, Vol. III, p. 48, Cāmpur, 1920.
- 2.a. تلمذہ الخارطیت . BADĀONĪ. Vol. III. p. 301.



That he was a successful diplomatist is well borne out by his fruitful missions to the DECCAN.

He practised as a physician and was well-versed in medicine. MIRZĀ ASAD BĒG in his BAYĀZ mentions him as a HAKĪM. He deeply studied medicine and gave poor people advice gratis. He is also believed to have delivered lectures on the AL-QĀNŪN of AVICENNA.

As to the greatness of this genius as a man of letters we have ample evidence from his contemporaries. Thus BADA'ONĪ, the court historian of AKBAR, accords him an appreciation no less warm than in these words: (1)

در فنونِ جزئی از شمع و معاد و عروض و قافیه و تاج و لغت و طب و انشا عدیل در  
روزگار نداشت

"In many separate branches of knowledge such as poetry, the composition of enigmas, prosody, rhyme, history and philology, medicine and prose composition, he had no equal in his time." As to his distaste of theology, Mathematics and acrimonious debates, we have FAIZĪ's own words. In a qita' he writes:

ایامِ یوسف درین بزمِ ماهِ فیضی را	گمانِ مبرکه ز فضلِ تپی سبویان ست
بلوه و دشتِ معانی که مخِ پیرِ نرنگ	به چاکِی تعقلِ دوا سیمِ پویان ست
مگر سائلِ فقرِ مقلدانِ هوا	که علمِ حیمِ گران و بیانِ جویان ست
شاهزادِ فقرِ الفی که بسِ خجانه‌اش	از و میسرِ کس که او علمِ مرده شویان ست
در خلف و قبلِ هم بخندِ نشسته شود	که آن مقدمِ جنگِ تنه‌خویان ست
سیاه‌نامه اهلِ سیاقِ هم نوشت	که تیره درونانِ سختِ پویان ست
مدارِ حرفِ تاجِ هم مدارِ کلام	نسا بنائے ملالِ درخِ گویان ست

1. Muntakhabut-Tavārīkh, Vol. III, p. 299, also Makhzan-ul-Gharāib, Or. 4610, fol. 333a.



Turning to the other traits of the poet's character we have evidence to believe that unlike most of his contemporaries he did not indulge in flattering and never cringed for favours. To whatever high position he eventually rose, he attained it by sheer merit. Though ABŪL FAZL, the poet's younger brother was <sup>دویم نزاری</sup>, yet FAIZĪ never attained a rank higher than <sup>چهارم</sup> (1). The author of MAĀSIR-UL-UMARĀ observes:

پیش آمد و مصاحبت شیخ در پیشگاه خلافت به عنوان علم و کمال بود -  
زیاده بر چهارم صدی منصب نیافت -

His recreation laid in collecting books and he formed an extensive library. He used to spend many a late night reading, writing and copying books. Not a small number of his collection of books was in the autographs of the original authors. This fine library consisting 4,600 choice manuscripts was embodied with the imperial library on the death of the poet. (2) This number included 101 copies of his own MAŠNAVĪ NAL DAMAN. The emperor caused the books to be catalogued in 3 sections, giving the first place to the books of verse, medicine, astrology and music; the

1. Maāsir-ul-Umarā - Vol. II, p. 589.

2. Badāonī - Muntakhabut-Tavārīkh, Vol. III, p. 305; but according to Maāsir-ul-Umarā the number was 4,300. Ibid., Vol. II, p. 589, also c.f. Makhzanul-Gharāib, Or. 4610, fol. 333b.



middle to works on philosophy, religion, mysticism, astronomy and geometry; and the lowest place to commentaries, traditions, books on theology and on all other subjects connected with

(1) the sacred law. FAIZI was a real book-lover and did not hesitate to spend fortunes for securing books for his library.

(2) In a letter to a friend he once wrote:

اكتب حلفت باقسامها كدبهم رسد به بخت فقير بگيرند و بهر بهائى كه باشد

In another letter we again find how eager he was to always add to his library: (2a)

در احوال ذم مشايخ مندا آيخ داشته باشند از ملفوظات وغيره هم همراه آرند - البته بدست عزيزى كندى در احوال مشايخ مندا موسم به تذكرة اضياء اگر در آن شهر هم رسد بهم رسانند، كه بسيار مطلوب است

FAIZI had host of enemies among his contemporaries, but they all join in a chorus to declare him a most generous and hospitable person. Even the fanatical writer BADAONI (3) gives him praise though by no means unqualified. He writes: 'When URFI first came from his country to FATEHPUR he attached himself to SHAIKH FAIZI above all others, and in truth the SHAIKH treated him well and in the last journey he lived in the SHAIKH's camp, until the camp reached ATTAK, and was

1. Badāonī - Muntakhabut-Tavārīkh, Vol. III, p. 305.

2. & 2a. B.M.MS., Egerton, 695, fol. 137a & 148a.

3. Ibid., Vol. III, p. 285.



supplied by all the necessities of life by the SHAIKH, but at length, in accordance with the long standing habit of the SHAIKH who is friendly with everybody for a week, a coolness sprang up between them.' FAIZI's generosity and his forgiving nature needs no better testimony than the fact that he let his former formidable foes go lightly when he could have easily wreaked vengeance. As a monumental proof of his large-heartedness we have his admirable letter which he sent from DECCAN to the emperor, pleading for the same BADAONI whose vocabulary knows no end in pouring incessant abusive epithets on FAIZI. <sup>(1)</sup> No sooner did FAIZI rise in position than his home became a rendezvous of all the talented men of his time who came from abroad. Most of the poets including 'URFI, who came from PERSIA was offered ungrudging hospitality by FAIZI, whom also he willingly presented to the court. How, those who once came into contact with him longed ever afterwards to be in his company the following lines, addressed by SHAIKH YA'QUB of KASHMIR to BADAONI will bear out: <sup>(2)</sup>

"I hope that whenever you sit in the NAVVAB FAIZI FAYYAZI's apartments of fragrant grass on that floor with its matting cooler than the breezes of KASHMIR, in the midday heat of summer, drinking the water which though warm has been cooled

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1. Ibid., Vol. III, p. 303.

2. Ibid., Vol. III, p. 144.



with ice and listening to sublime talk and witty conversation, you will think of me, the captive of the hardships of  
(1)  
disappointment.

Yet another letter also addressed to BADĀONĪ by  
(2)  
SHAIKH KABIR is preserved by him which runs:

"You, O MAULVI! will surely have experienced the magnanimous and affectionate solicitude of the MA VVĀB FAYYĀZĪ, that most learned and wise man, unique in this age, may God enrich us from his perfection and may He bestow on us the profitable honour of his discourse! and you must have recognised it as one of the greatest of the Lord's benefits, and have returned thanks for this great gift."

His hospitality did not end with entertainment alone.  
(3)  
The author of the MAĀSIR-UL-UMARĀ records that FAIZĪ gave two thousand rupees to HAIDAR MU'AMMA'Ī when the latter discovered in the SURAT of 'QUL HOVALLĀH' the date of the completion of his commentary called SAVĀTĪ-UL-ILHĀM.

FAIZĪ had a charitable nature and bore malice towards none. In a letter he wrote to AKBAR from DECCAN, he introduces in the most ungrudging fashion two poets of  
(4)  
that country.

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1. These words incidentally throw light on the fact that FAIZĪ must soon have begun to live in the traditional pomp and splendour of a MUGHAL courtier.
  2. Muntakhabut-Tavārīkh, Vol. III, pp. 107-8.
  3. Ibid, Vol. II, 588.
  4. Complete text of this long letter covering some 20 lithographed pages appears in Azād's Darbār-i-Akbārī, pp. 397-417. also Egerton, 695, fol. 118a.



در آینه گهر «شاعر خانی بناد صافی مشرب اند» در شعر تبسم عالی دارند،  
یکه ملک قبی که به بس کمتر اعتلا ط می کند، و همیشه شریه تر است دارد، و در طبع  
ملاطهوری که لغایت زینین کلام است، و در مکارم اخلاق تمام عزیمت  
آستان بوس دارد

To give a complete picture of the man it is necessary that having ascertained his attitude towards others we should as well examine his relations with his near kinsmen. If we can find access to a man's private life we are sure to take him unawares; because it is in private life that one finds himself really at home with the surroundings which are divorced from all formalities that so often hinder to reveal the real man. Fortunately the walls of FAIZI's personal or private aspect of life are not impregnable and we have glimpses of the real man.

News of his mother's illness caused great anxiety to FAIZI when in the year A.H. 997, he was at PESHĀVAR in the entourage of AKBAR. He hastened to LĀHORE where his mother was lying on her death-bed but only to find that she had expired. This so much upset him that in a letter he wrote  
(1)  
to a friend:

بالفعل حال دارد که منده را نمی توان شناخت، بدن در کمال عجز افتاده و اندوه  
کامتر افتاده، ضعف و اسهال روئیده، و دل از حیات سرد شده،  
خبره فداسو کند که از این آری که نوشته است

1. Egerton, 695, fol. 171b.



How much again, he was distressed at his father's death is described by BADA'ONĪ who records that in the year A.H. 1001, the learned SHAIKH MUBĀRAK departed from this world, and at his funeral his sons shaved their heads and beards and moustache and eyebrows. (1)

For his younger brother, 'ALLĀMĪ FAIZĪ has most endearing words. In one of his qasidās he writes about him as below: (2)

<p>از آسمان بلندتر، از خاک ملترم در فضل مفتخر ز قمر ای برادرم دارد زمانه مغر مغر معانی منظرم در محرم از دود سیه سالی فزونی ترم گر از درخت گل گزیند شاخ عزمم</p>	<p>جائیده از بلندی لپتی سخی رود بانی چنین پدرم زو ششم کارش چون علم و فضل و الوافل نزدش صد ساله در میان من و اویت در کمال در چشم باغبان نشود قدر او بلند</p>
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ABUL FAZL himself has equally high praise for his brother. In his ĀIN-I-AKBARĪ he says, "of my eldest brother what shall I say? Who notwithstanding his spiritual and worldly perfection, took no step without my concurrence ..... etc. " (3) In ĀKBAR NĀMĀ, ABUL FAZL pitifully laments the

- 
1. Ibid., Vol. II, p. 388.
  2. Āin-i-Akbarī, Vol. III, p. 280.
  3. Ibid., p. 280.



(1)  
loss of his brother.

"And what hope is there of a happy issue! Above all, at this time, when the glory of spirituality, adorning of speech, balance of wisdom, scale of truth, my eldest brother, SHAIKH ABUL FAIZ FAIZI, who was a father to me has departed from the troubled house of the elements, to the holy resting place, and eloquence's bride sits mourning."

FAIZI had a sensitive mind and a heart which could easily be touched. The following elegy which he wrote at the death of his 3 years old child reveals in a most pathetic and affecting way the poet's grief at the tragedy.

اے روشنی دیدہ روشن چگونہ  
من بے تو تیرہ روز تو بے من چگونہ  
ما تم سر اے ست خانہ من دفن تو  
تو زیر خاک سافتمہ مسکن چگونہ  
بر خار و فسی کہ لب تیر و بالین فواج است  
اے یاسمین غدار سخن من چگونہ

O' the light of my eyes how art thou? My days are dark  
without thee; how art thou without me?  
My house is a house of mourning in thy absence; thus who



has made thy abode with the dust how art thou?

The couch and pillow of thy sleep is on thorns and brambles;

O thou whose cheeks and body were as Jasmine, how art thou?

His relations with the members of his household strengthen the view that he was an extremely kind and warm-hearted person who loved mankind, especially those of his own kith and kin.

His esteem and regard for his friends can be probed from the letters he wrote to some of them. He composed a fine elegy on the death of his friend SHĀH PATEHULLĀH of SHĪRĀZ (1) which is quoted elsewhere in these pages.

ĀZĀD, in his DARBĀRĪ-AKBARĪ conjures up a picture of FAIZĪ in which he paints him in no less bright colours than (2) these:

"From FAIZĪ's own literary work and also from notices of him by contemporary writers and historians the poet appears to possess a humorous nature, a pleasant disposition and a cheerful appearance - always indulging in witticism and pleasant conversation. His vivacity and humour must have added a charm to his utterances, and these traits of mind would have kept indetermination and suspense in thought at a distance from him, and must have avoided all anger and grief from encroaching upon his mind."

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1. Infra, p. 79.

2. Ibid., p. 385.



Of his enormous wit and extraordinary power of composing and reciting impromptu poems some remarkable incidents are recorded.

Once his commentary on the QURĀN was criticised by some 'ULAMĀ of his time on the grounds that it was an innovation and contrary to MUSLIM tradition to write a commentary without the use of diacritic points. FAIZĪ, soon silenced them, pointing out that the very formula of declaration of faith in ISLĀN i.e., لا اله الا الله محمد رسول الله was without dotted letters.

At another occasion he amazed the whole court by his quick and ready repartee when to the following quatrain of MULLĀ VAHĪD which was recited by an ambassador of SHĀH 'ABBĀS, the Great at the MUGHAL court at ĀGRA, FAIZĪ, without loosing time, sprang up to his feet and uttered his extempore quatrain:

روی السنان در بیخ و فخر نازد  
عباسی نه در دوا نقار حمید نازد

ز زلفی به سپاه و ذیل و لشکر نازد  
اکبر به فخر یتیم و پیر از زر نازد

"ZANGĪ takes pride in his army, cavalry and infantry,  
RŪMĪ boasts of his spear, sword and dagger.  
And AKBAR is proud of his treasures of gold,  
But 'ABBĀS prides in the sword of 'ALĪ."

FAIZĪ's reply was at once both forceful and of



great poetic merits:

دریا به لعل فلک به اختر نازد  
کونین بذات پاک اله نازد

فردوس به سبیل و کوش نازد  
عباس به ذوق و عقاربیه نازد

"Paradise boasts of its Salsabīl and Kausar,  
The sea of its pearls and the heavens of its stars,  
And 'ABBĀS prides in the sword of 'ALĪ,  
While both the worlds find their pride in the self of AKBAR. (1)

It must have been a great day for FAIZĪ, for we are told that after this triumph he considerably rose in the emperor's estimation. It was an event of great import for the times were such when the prestige of an emperor not infrequently depended upon choice of a few words.

His clear headedness and readiness of thought always stood him in good stead. On several occasions he composed impromptu qasīdās and ghazals.

After his conquests of GUJARĀT the emperor was returning to the capital. On his way he received his courtiers and among them FAIZĪ who read the following ghazal he had composed at the spur of the moment:

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1. Ghanī. History of Persian Language, Vol. III, p. 64.



که بادشاه من از راه دوری آید	نسیم خوشدلی از فتح پوری آید
خبر دهید که موسی به طوری آید	چنین که خسرو آفاق راه کوه گرفت
ربزم عیش نوائی سرودی آید	درون کوه صد لشاط می پیچد
پیش نثار طبقه نوری آید	نه مهر و ماه بود که فراز عالم قدس
بزار گونه طرب در ظهوری آید	به دولتست قدمش که مردم از دل خلق
جهان بجان و دل ناصوری آید	ز من میسر که در انتظاریم نفساں
نه عام مقام حضوری آید	بجسته باد بعام و در او میسی

Several instances have been mentioned by BADAONI which show that FAIZI was very quick at uttering chronograms off hand. On the occasion of the victory of SURAT FAIZI found the date in فتوحات غریزی = 998, A.H. (1) This faculty seems to have been recognised by AKBAR for most of his coins bore inscriptions composed by FAIZI. The following verses were ordered to be engraved upon (2)

سنگ سیاه از پرتوای جوهر یافت	خورشید که بفت کرد از گوهر یافت
و آن زر شرف از سکه و شاد آبی یافت	کان از نظر تربیت او زر یافت

"It is the sun from which the seven oceans get their pearls.  
The black rocks get their jewels from his lustre.  
The mines get their gold from his fostering glance,  
And their gold is ennobled by AKBAR's stamp."

FAIZI also found the date of the gate of the fortress of AGRA founded by AKBAR in the following words:

"بنائے در بهشت"

1. Badāoni - Muntakhabut-Tavārīkh, Vol. II, p. 373.

2. Āin-i-Akbarī, Vol. I, p. 24.



III.

At this stage, it is proper to ascertain FAIZI's religious views around which so much controversy raged both during his life time as well as afterwards.

Of his otherwise inexplicable hatred towards FAIZI, BADĀONĪ confesses his prejudice against the former only on religious grounds. BADĀONĪ makes no secret of his utter denunciation of FAIZI and for this occasion he uses words no less abusive than the following: <sup>(1)</sup>

"He (FAIZI) was a master of malavolent activity, idle jest, conceit, pride and malice, and one epitome of hypocrisy, baseness, dissimulation, love of pomp, arrogance and ostentation. All Jews, Christians, Hindūs and fire-worshippers, not to speak of Nizārīes and Sabbāhīes held him in the very highest honour for his heresy, his enmity to the followers of ISLĀM, his reviling of the very fundamental doctrines of our faith, his contemptuous abuse of the noble Companions and those who came after them and the holy SHAIKHS both dead and living, and of his unmannerly and contemptuous behaviour towards all learned, pious and excellent men both in secret and openly and both by day and by night. Not content with this he abused, despite the sacred faith of

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1. Ibid., Vol. III, p. 299.



Muhammad (may God bless and assoil him and his family) to regard all forbidden things as lawful, and all the injunctions of the sacred law as unlawful..... At last, after all his denials of the truth, his obstinacy, his pride, and his heresy, he hastened to the place to which he belonged."

In such profusely, horribly, abusive words does BADĀONĪ give an account of the poet-laureate of his time and his personal patron. Lest posterity refuse to believe him, he hastened to take refuge under the garb of religion which he says is the only ground of prejudice against FAIZĪ.<sup>(1)</sup> His own apology forms an interesting reading:

"If any should ask me what rule of humanity and faithfulness I observe in so harshly reviling one who had so much goodwill for me and so much sincere friendship, and especially how it is that I, forgetful of the command, 'mention not your dead but in connection with good', have thus written of a man after his death, and have become one of those who disregard their obligation, I reply, all this is true, but what could I do? The claims of faith and the safeguarding of one's compact with God are above all other claims, and Love is God's and hatred is God's, is an established precept."

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1. Ibid., Vol. III, p. 305.



There is not a shadow of doubt that to men of his own time, he appeared a heretic, an apostate, and an athiest. The free-thinking and athiestic tendencies of FAIZĪ and his younger brother are even believed to be responsible for the change in former beliefs of AKBAR.<sup>(1a)</sup> Both the brothers are accused of conspiring with other free-thinkers and panthiests at the court against the religion of ISLĀM and thus evolving a new faith: DĪN ILĀHĪ. That the new faith was eclecticism is an open secret. In fact the coming into birth of this eclecticism was only a reaction against the existence of a host of conflicting and antagonistic religions in the land. The authors of the so called Divine Faith were only trying to lay the foundations of a great national ideal, the unification of India. To be the emperor of a united India was AKBAR's dream and the DĪN ILĀHĪ was the biggest and move on national lines for its attainment. In abjuring the existing religions, he conceived the idea of freeing Muslim India from religious supremacy of Turkey and at the same time winning over the HINDŪS to his side. It never seemed to be either his desire or intention to set up DĪN ILĀHĪ as a religious ideal. His whole attitude towards all religions was rather that of a modern states man than a contemporary despot.<sup>(1)</sup> The same

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1. c.f. Ghanī - History of Persian Language, Vol. III, pp. 246-257.

1a. Mirāt-ul-Khayāl, p. 80; Riyaz-ush-shu'arā 343b, also Makhaanul-Gharāib, Or. 4610, fol. 333a.



attitude was displayed by FAIZI in public life. How far did he really believe in the new faith can be better judged from his own writings in which he clearly disposes off all suspicions about his own belief in ISLĀM: <sup>(1)</sup>

<p>مرغ ملکوتیم نوارانشنا سیم از عالم آموز که لارانشنا سیم ترتیب دلیل کلماتنا سیم در حد حق چون دیرانشنا سیم ارباب صوابیم خطا رانشنا سیم آینه ضمیمه سارانشنا سیم که صاحب نوکد لمارانشنا سیم</p>	<p>ماطابره قدسیم نوارانشنا سیم نه مان تبوتیم زمانفی نیاید در کشف حقائق سبق آموز صحتیم بال صیل نلته توحید نه گوئیم اصحاب یقینیم لمان رانه پسندیم نور جیوتیم باز طلعت نه براساییم هر دانش ما اجم و افلاک خندیم</p>
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The Indian critic SHIBLI is led to declare that perusal of FAIZI's literary work reveals him to be an orthodox and it becomes difficult to believe that he could ever be accused of heresy. In his writings not only does he deliberately refrain from displaying any free-thinking tendencies which he could have easily done while writing his commentary on the QURĀN but he even shares the popular beliefs such as the physical journey of the Prophet from MEDĪNĀ to BAIT-UL-MUQADDAS. <sup>(2)</sup>

Thus he says:

راه راست برده راه کج نیست  
آن راه و خوف زین مقام است  
حاجت به دلیل حج نیست  
کو منکر فرق والتیام است

2. Shi'r-ul-'Ajam. Vol. III, p. 56-58.

1. Egerton, 695, fol. 93a.



The truth, however, seems to be that FAIZI was a free-thinker and a staunch advocate of tolerance. He had an open mind where truths of other religions could also find room. Because of his father's teachings his views on religion were much more liberal than an average Muslim of his time in India. The conservative Muslims mistook his large-mindedness and broad views for atheism. The disgraceful sectarian controversies among themselves, had made them intolerable fanatics which combined with the inherent conceit of their sort made FAIZI and themselves look poles apart. When in power the orthodox persecuted FAIZI without success, but when they were shorn of all prestige and power they gave vent to their resentment by pouring out abuses on him. It was, therefore, only too natural that accounts of him written by his contemporaries should depict FAIZI as an enemy of the faith of ISLAM. One can easily imagine such heart-burnings caused to fanatics like BADAONI. All sectarian controversies between the orthodox vexed him and provoked only ridicule from FAIZI. Of such extreme fanaticism FAIZI mentioned the following among other incidents in a letter written from DECCAN to AKBAR.<sup>(1)</sup>

A few friends, he says, were once sitting round a fountain of water when one of them remarked that on the day of

- 
1. The letter in which variety of topics are discussed has already been referred to. Supra - p. 39. . Also Darbāri-Akbarī, p. 397. Also Egerton, 695, fol. 118b.



Judgement the first four Caliphs would be occupying the four corners of KAUSAR each giving draught of water to the faithfuls. A SHI'AH who happened to be one of the company retorted that KAUSAR was circular in shape and the only man in charge of it would be 'ALĪ. Having said it, he took to his heels for fear of his life. Such, indeed, was the fanaticism that prevailed in his time. The same letter is concluded by FAIZĪ with the following verses from FARĪD-UD-DĪN 'ATTĀR which portrays his personal belief:

زندانی دل پیرِ جہل پُر جہلِ مکر      ز فدا علی ماندی و بگو بکر  
چو یک دم ز پسِ خیل می نرستی      غی دایم ز خدا را کی پیرستی

FAIZĪ's religious tolerance combined with broad-mindedness and free-thinking earned for him the credit for instituting an era of religious toleration so essential for progress of the human race.

His writings not only reveal him a devout MUSLIM but also show that he solicited felicitations by paying visits to the shrine of saints especially of KHVĀJA FARĪD-UD-DĪN SHAKAR GANJ. He has written several qita's in praise of this saint and the following is one of them:

سفرِ لذتِ تیریں نعمتی است در عالم      ز بہرِ ذوقِ خدا دانی و خدا بینی  
دریں سفرِ زینے طوافِ اولیائے کرام      کہ بودہ اند شہاں در لبائے میلنی  
رسیدہ بہ طوافِ مزارِ نبی      کہ کردہ ز پیر سریش نہ سیرِ بالینی  
بلے چو خوانِ کرم اہلِ نعمت آرایند      ہر دے مائندہ آخر کند شہرِ بالینی



He showed great devotion and respect to the living saints and was a devotee of SHAIKH 'ABDUL HAQ, the traditionist, of DELHI whom he had several times entertained as his guest. At a time when AKBAR'S declaration of the DĪN-ILĀHĪ shocked the Muslim sentiment, the saint was extremely reluctant to associate himself with FAIZĪ, and in spite of the poet's repeated requests, would not come. The following extract from a letter FAIZĪ wrote to him speaks for itself of the poet's devotion. It also illustrates his style

(1)  
of prose :

اگر باشد عین نور است و اگر بیاورد نور علی نور : محمد اقصی که خود را ازین خواستش لذت ناپسند  
دبیاد خود اظهار و ایمان کرده ام و نخواهم کرد، ازین ممر تصدیق نکشید، اما الیبال و غیر  
می دانستم هر روز بر بام آن حجره می نشستم و دانه چین نکات محبت می شنیدم و مدغول و غیر  
ضعیف نسو می گشتم، و گیکه تو یسم طلبه ای در دانه از آن جانب دیری رسد از  
برای خدا بر من حافظه اسرار خود را راه نه بند نه ~

"If you remain at home it is light, and if you come, it will be light upon light. I swear by God that I have constrained myself to forego this wish and that I have not of my own account given any intimation of my desire, nor shall I do so. I hope you will

Vol. III, p. 116.

(1) BADĀONĪ-MUNTAKHABUT-TAVĀRIKH. / also B.M.MS. Egerton 695.  
fol. 143a, Vol. III, p. 116.



not vex yourself further in this matter. But if I had wings I would sit daily on the roof of your chamber and would gather the grains of your affectionate discourse, trilling forth the songs of my desire. What more shall I write? Your pearl-like petitions are few and far between. I pray you for God's sake close not the road against the caravan of my secrets. If it is closed from your side, it shall not be from mine."

Despite the profound religious views expressed in the poet's work, he seems at times to have indulged in unorthodox practices. According to the following incident recorded by BADĀONĪ it appears that FAIZĪ was not a teetotaler. (1)

"At the New Year feast His Majesty inveigled many of the 'ULAMĀ and the pious, nay even the QĀZĪS and MUFTĪS of the realm in the ravine of toast-drinking. At last FAIZĪ, the King of poets, called out, "Here is a bumper to the confusion of the lawyers."

But curiously enough FAIZĪ's own words entirely discredit this : (2)

<p>چشم من از گریه سرخ و مست پنداری مرا من ز خود بگدشته ام آن که بگنداری مرا - چشم مستی برد از راه پشیمانی مرا - از غریزان چنان تا که رسد خوری مرا عشق پیرا کرد اسباب گرفتاری مرا -</p>	<p>محتسب بگذر ز من تا چند آزاری مرا بر من دیوانه مردم تمسک مستی هنی بے خود بپای که من دارم ز جام و شاد تا کی از زاریان شهنشیم سرزنی در شتم فیضی سر با عالم آزادگی</p>
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Among others of his unorthodox habits pointed out by

(1) Muntakhabut-Tavārīkh. Vol. 11 p.309.

(2) Dīvān-i-Faizī. Lahore, p.11.



BADĀONĪ is that of keeping dogs as pets, which to some people will only be a further evidence of his kindness and regard to all forms of life.

#### IV

The poet wrote for nearly forty years under the name of FAIZĪ which he afterwards changed to FAYYĀZĪ in imitation of his younger brother 'ALLAMĪ.<sup>(1)</sup> This change in his nom-de-plume

he himself records in the following words in his NAL DAMAN :

"Before this whenever I issued anything

The writing on my signet was FAIZĪ

But, as I am now chastened by spiritual love

I am the FAYYĀZĪ of the ocean of superabundance."

زیر پیشی که سکه ام سخی بود  
فیعنی رقم نگین من بود  
اکنون که شدم بعشق مراضی  
فیاضیم از عیط مراضی

But the poet did not live long enough to give lustre to his new 'takhallus' for he died only a two of months after he had

changed it. He was a voluminous writer and is supposed to

be the author of 101 works.<sup>(2)</sup> BADĀONĪ and the authors of MAĀSIR-UL-UMARĀ and MIR'ĀT-UL-'ĀLAM estimate the number of his works to this figure, but except the following, few others are traceable.

(1) Badaoni-Muntakhabut-Tavarikh. Vol.111, p.299.

(2) Ibid. Vol.111, p.305.



The best known besides his poetical works are the SAVĀTĪ'-UL-ILHĀM and the MAVĀRID-UL-KALĀM. Before the poet began to write his commentary of the QURĀN consisting entirely of undotted letters, he wrote a small pamphlet called the MAVĀRID-UL-KALĀM. It was to serve as a text and a stepping stone towards his later work the SAVĀTĪ'-UL-ILHĀM. The book has been published in a lithograph edition. The date of its composition is about the year A.H.985, as appears from a letter FAIZĪ wrote to a friend in which mention is made of this work. He sent copies of it to the seats of learning in Arabia. The book contains rules of righteous conduct. The sentences are short and the words employed are undotted. (1)

SAVĀTĪ'-UL-ILHĀM or the Rays of Inspiration is the title FAIZĪ gave to his commentary on the QURĀN. The book is in Arabic and the words used are without diacritic points. It is of the thickness of 75 Juz and exists in lithographed edition. (2) The author spent two and a half years to bring out this book. (3) He was very proud of this marvellous literary feat. In a letter written to KAMĀL-UD-DĪN SHĪRĀZĪ he gives the date of its composition as A.H.1002. (4)

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(1) Lithographed edition Calcutta A.H.1241.

(2) Savāti'-ul-Ilhām, Navalkishaur, 1889.

(3) Badāonī-Muntakhabut-Tavārīkh, Vol.11, p.393.

(4) Egerton 695, fol.138b,



درعاشربیع الثانی ۱۲۱۵ هـ شنین و الف که سال حال ست تمام شد، این عطیہ فیہی  
خصوص فقیر بود، غرض بتشر زیادہ ان ست کہ میرت افزائی اہل دین فن نہ گردد۔

The poet sent copies of it to 'IRAQ and other Muslim countries. There is a preface and an appendix attached to the book. In the preface the author mentions that the earlier portions of the work were revised by his father <sup>(1)</sup> and that the compilation of it was interrupted and delayed for about a year when he was sent to Deccan as envoy. The author pays glowing tributes to his father to whose scholarly knowledge he attributes his own literary achievements. As he had to avoid the use of any words with diacritic points, the author resorted to round about methods to mention the name of his father. For example he mentions him <sup>(2)</sup> in the following terms :

والد مکرر سور طبع الالیام هو العالم العامل النورع الکامل المعلم العلماء  
مدار العلم ملات العمل اوحده العصر موصد الدهر الطلیسم الاکل  
والسر الاطهر وتلوع الاغصم اطلک المصور والروح المظہر  
والعلم المثل الملکمل۔

He continues in the same strain until the mention of his father alone occupies two pages. His own identity is

(1) Ibid p. 8.

(2) Ibid p. 5-7.



revealed in the same manner.

مَحْرُومٌ سَوَاطِیحُ الْاِلْهَامِ مَا فَرَّحَ اسْمُهُ لِقَرْمِ اصْحَابِ لَهُ وَمَا اَحْمَلَهُ وَ  
اَوْرَدَ مَقَامًا وَهُوَ مَصْمُودٌ وَاِلَدِهِ وَ مَذْرُوعٌ وَ سِرُّهُ الْاَوَّلُ وَ  
مَحْصُولُ الْاَوَّلِ اَمْدِهِ -

(2)

BADAONĪ writes "The learned men of the age wrote their imprimatur on it. Thus SHAIKH YA'QUB of KASHMĪR wrote an imprimatur in Arabic and MĪYĀN ĀMĀNULLAH found the verse of the QURĀN "There is nothing green or sere, but is noted in the Perspicuous Book."

لا رطب ولا يابس الا في كتاب مبين  
and MUHAMMAD HAĪDAR MU'AMMA'Ī the whole SURAT-I-IKHLĀS without BISMILLAH." MALIK QUMĪ and ZAHŪRĪ also wrote quatrains and quasīdas on its completion. Zahūrī says :

(3)

اے جنت بیا یارِ بیکس کن تاپش روم موافق رہ میں کن  
ہر لفظ نہ کردند از میں نسخہ ہوں شد میر طلب سخن ظہوری میں کن

The author revised the book a year after its completion and gave it the title of AHRĀRI-SĀNĪ which also gives the date of its revision and collation i.e. A.H. 1003.

This laudable triumph of literary feat has, however, failed to command approbation. Thus RIZĀ QULĪ KHĀN in his

(4)

(1) Ibid, p.4.

(2) Muntakhbut-Tavarīkh, Vol.II, p.393.

(3) B.M.Ms. Egerton, 695. fol:195a.

(4) Perhaps the only exception is the author of Khairul-Bayān OR. 3397, fol:287a who has high praise for this literary feat of Faizī.



MAJMA'-UL-BUSAHĀ observes that the poet troubled himself to no purpose. <sup>(1)</sup> تحصیل ہے حاصل بُرد Shiblī has but few words in praise for his commentary. In fact he exclaims in astonishment why a person of FAIZĪ's genius ever set himself to such an unprofitable and useless task. The same critic is not at all impressed by the commentary. The only impression, he says, that it left on his mind was that the work is replete with meaningless words and phrases. <sup>(2)</sup> There is no doubt that the author himself delighted at his wonderful achievement, but in this exultation, even he seems to be primarily concerned about its literary merits rather than as a book expressing religious views of any importance

INSHĀ-I-FAIZĪ or LATĪFĀ-I-FAIZĪ is a collection of most of the letters FAIZĪ wrote to his friends, relations and also to the emperor. For the work of collecting these letters posterity is indebted to a nephew and pupil of the great poet himself whose name was NŪR-UD-DĪN MUHAMMAD 'ABDULLĀH IBN HAKĪM 'AIN-UL-MULK. To this collection the editor gave the title of LATĪFĀ-I-FAIZĪ. The collection consists of 5 chapters. The first part <sup>is</sup> comprised of letters addressed to the emperor, the second chapter (fol.113 b.) consists of letters to 'ULAMĀ and SHAIKHS. Chapter three contains epistles to physicians, Letters to Amīrs, Khāns etc. form the contents of the fourth chapter,

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(1) Ibid, vol.11, p.26.

(2) Shir-ul-'Ajam, vol.111, 67.



while the last chapter contains letters written by the author to his father, brother and other relatives. His letters to the emperor contain interesting accounts of the countries the poet visited and are a store of first-hand knowledge of the social and political problems of his time. (1) There are also letters addressed to his younger brother whom he mentions in most affectionate and endearing terms: e.g. اخوی ابوالفضل - اخوی علامی .

(2) نواب عدوی - نواب اخوی . The collection was completed in the year A.H. 1035. The letters are a model of Persian prose and though never intended to be of any historical importance can yet be studied with advantage. FAIZI was among the first writers in Persian literature who took to writing in simple style deviating from the age-long custom of employing flowery and verbose expression. A study of his letters reveal that he generally commenced his letters with a verse. The following are some of the verses quoted by him: (3), (4), (5).

(3) در فراق چشمم گریانم بجای و خوں سپید است - گریه از آن نامه نبویسم بهمان سخن است .

(4) فریادم دوریم ز مطلوب دل خویش چندان که درازست زبان طلب ما .

(5) تسلی دل من در فراق ممکن نیست - اگر زمانه و قاصد بزدی آید .

(1) The collection which exists in Ms. form has been translated into English for Sir H. M. Elliot, but has not been published. An extract in English appears on pp.147-149 in History of India, Vol. vi, by Sir H.M.Elliot. The work is here referred to as Wāki'at of Shaikh Faizi.

(2) Egerton, 695, fol:185.

(3, 4, 5) B.M.Ms. Egerton, 695. fol:170a, 143b, and 148a.



The influence of HINDĪ over Persian, which eventually fostered and helped the growth of modern URDŪ is also visible in FAIZĪ's letters. Thus we find the author occasionally using familiar HINDĪ words like براہمیر instead of مادر etc. Ornamental phraseology was the distinctive feature of prose-writing before the time of FAIZĪ. But FAIZĪ's style is conspicuous by the absence<sup>of ornaments.</sup> His style was at once simple and elegant. He expresses himself in a straightforward and convincing manner and his letters bear the stamp of his personality.

Before reviewing FAIZĪ's poetical works, a brief account of him as a translator seems a proper ending to his appreciation as a prose-writer.

Apart from the above three books which are in prose, FAIZĪ is accredited to have translated into Persian, parts of the MAHĀBHĀRATĀ from the original Sanskrit. It was in the year (1) A.H. 990 that Akbar desired the great epic poem to be translated. The work was entrusted to different persons among them NULLĀ SHER and NAQĪB KHĀN. BADĀONĪ claims to have translated two out of the eighteen sections. The same historian records that when the translation was completed SHAIKH FAIZĪ was then directed to convert the rough translation into elegant prose and verse but did not complete more than two sections. The translation was (2) called RAZM NĀMĀ.

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(1) Badāoni-Muntakhabut-Tavārīkh. Vol.11, p.321.

(2) Badāoni-Muntakhabut-Tavārīkh, Vol.11, p.321, lithographed Lucknow, 1897.



The translation as it exists at present is mainly in prose; only now and then interspersed with verses. The following is an

(1)  
extract from it :

گفتی برام یہ طعشہ گفت ہے فرزند من چنان می دانم کہ اگر بحیم اس عورت را بگریزد  
بسیار خوب خواهد بود اگر فرزندی از وی دو کس شود لغایت شجاع و زبردست  
و بی زور خواهد بود -

رام یہ طعشہ گفت شما خوب می فرمائید - پس ہمہ برادران با بحیم سبب گفتند کہ این عورت  
خوبی می نماید تو او را بخواه ، بحیم قبول کرد - پس رام یہ طعشہ را بگریزد کہ در مدت ایشان عاقبت  
بود بہ نیا را عقد کرده بحیم سین دادند -

FAIZĪ is also alleged to have translated the ATHARVAN VEDĀ. In A.H.983 Badāonī was ordered to translate it but he found the task too difficult inspite of the assistance of a BRAHMIN convert to Islam of the name of BHAVAN. The task was then assigned to FAIZĪ and was eventually completed by IBRĀHĪM SARHINDĪ. (2)

The translation of the RĀMĀYANĀ though generally taken to be FAIZĪ's work is really the result of BADĀONĪ's four years labours who translated it in A.H.999 when it was versified by MASĪHĪ of PĀNĪPAT. (3)

L ĪLĀVATĪ is a treatise on algebra and arithmetic. FAIZĪ made a version in Persian from the Sanskrit book of BHĀSKAR

(1) Mahābhārata Ādh Parb, p.235. Lucknow.

(2) Ibid, vol.11, p.213.

(3) Ibid, vol.11, p.335.



ACHARYA. The following are the opening couplets of this translation, which is <sup>in</sup> (1) prose :

اول ز شنائے بادشاہی گویم  
دین نکتہ مرلقتہ کی ہی گویم

(2)

The problems discussed are of the following kind :

و اگر صافت میان چراغ و سنگ و مقصد ارسایہ شک نیز معلوم باشد و مقصد ارسایہ دھراغ معلوم  
مباشہ طریق دانستن ارسایہ صافست کہ مسافت مذکور را در دو اذوہ ضرب کنند و  
برسایہ شک کنند (۱۲ اذوہ) را بر خارج قسمت بیفزایند مقصد ارسایہ دھراغ معلوم گردد

He also translated into Persian the BHAGVAT GĪTĀ which occupies 156 small pocket edition lithographed pages. The following few verses quoted from it reveal its style and subject matter :

ہے ہودہ کاراں اعانت کند  
ز حد پیشتر ہے صافی کند  
ہر ہر فردمند تا کس بود

عزیز گراید اعانت کند  
بہر فردمند تا کس بود  
چنین شخص درمند تا کس بود

FAIZI was not only an eminent poet but was well-versed in SŪFĪ philosophy and the doctrine and mythology of the HINDŪS whose language he diligently applied himself to study and master. He was one of the first Muslims who took interest in the study of HINDŪ literature and philosophy.

(1) Calcutta type-script edition 1828, covers 186 pages.

(2) Ibid, p.183.

(3) Bhagvat Gītā p. 140. Allahbād 1901.



Except for the following lines from a letter FAIZI  
once wrote to a friend which indicate that he undertook to  
writing a biography of Persian poets (1) we have no traces of his  
TAZKIRATU-SHU'RA

کتاب مقاصد الشجره البته چون شریف آرند همراه آرند که اختتام نذر موقوف بآن ماند  
و از کتاب دیگر هم آنچه توانند استنباط فرموده نمایند که فقیری خواهیم در خطبه آن  
ذکر شریف کنیم و یا و کار بماند

It is clear enough from the above that he did not merely contemplate such a work but had already accomplished a good deal of it.

The poet's famous quintet of which a brief reference has been made in preceding pages deserves a detailed notice here.

It was in the year A.H.993 that FAIZĪ contemplated to compose a quintet in imitation of the KHAMSA̅ of NIZĀMĪ. The work was interrupted owing to the poet's ever-increasing duties at the court. However, he was able to complete only the first two of the following MASNAVIS.<sup>(2)</sup>

(1) NAL DAMAN. (2) MARKAZ-I- ADVAR. (3) SULAIMAN-V-BILQIS  
(4) HAFT KISHVAR and (5) AKBAR NAMA.

At the urge of his imperial master the MASNAVI of

(1)

Egerton B.M.Ms. 695. Latifa-i-Faizi, fol:152a.

(2)

According to Makhzanul-Gharaib. OR.4610, fol:333b. Faizī completed 4 for he observes بیدار است الجوی اتم The same author quotes a few verses from his *Shāhin Shāh Nāma* (probably FAIZI's AKBAR NAMA).



Nal Daman was completed in four months in the year A.H.1003.

(1)  
It contains 4,000 verses. The poet himself says :

ایں چار ہزار گوہر ناب کا نگینہ ام بہ آتشیں آب

The book was greatly appreciated by the emperor who ordered the court KHATĪB to recite it daily in court and also that the book be profusely illustrated. The book is a romance of Rājā NAL and DAMĀYANTĪ. The story is based upon a Sanskrit book written by KALĪDĀSĀ, an accomplished scholar of the time of BIKRAMĀJĪT.

(2)  
The MASNAVĪ commences with the following verse :

اے درنگ بولے تو در آغاز عنقائے نظر بلند ہر دار

O Thou! in thy search the high soaring phoenix of sight is only just beginning.

FAIZĪ's NAL DAMAN earned for him the highest praise from one and all. Even his sworn enemy BADAŌNĪ has the warmest appreciation for the literary merits of this work. He observes :

(2) a  
والحق تنویست کہ دریں سہ صد سال مثل آن لعل از امیر خسرو شاید در بندہ سے دیگر لعل نہ باشد

"And indeed, it is a MASNAVĪ; the like of which has perhaps not been written in India within these last three centuries after AMĪR KHUSRAV.

(1) BadaŌnī-Muntakhbut-Tavārīkh vol.11, p.396.  
According to BadaŌnī there were 4,200 verses.  
Also Haft Āsmān, p. 119. Lithograph editions Calcutta A.D.1831, Lucknow A.H.1263.

(2) <sup>a</sup>Ibid, vol:11, p.396.

(2) Ibid, p.2. Cāwnpūr 1837, 144, pages.



The second of the KHAMSA is MARKAZ-I-ADVĀR or The Centre of Circles, which is as celebrated as NAL DAMAN. Like Nal Daman lithographed editions of this MASNAVĪ are available. It is in imitation of NIZĀMĪ'S MAKHZAN-I-ASRĀR and consists of 3,000 verses. Most of it was composed while the poet was at PATEHPŪR, but the work may be said to be posthumous, since it was ABUL FAZL who put the fragments together and gave it its present form. (1) It begins thus :

بسم الله الرحمن الرحيم  
گنج ازل است طلسم قدیم  
مهر آید کمر و بنام خدا  
داده کلمه شریف بکف مصطفی  
چارکتا بست درین آیم درج  
بسم الله محمد خدا را بگوی

بسم الله الرحمن الرحيم  
گنج ازل است کلام خدا  
لبسته دو گنج به مهر حق  
نقد و کون ست درین مایه صبح  
نیقی اگر یافتی از حمد بوی

Following are a few of the verses FAZLĪ wrote in praise of his MARKAZ-I-ADVĀR:

فیل شود دست به بند و ستان  
بودی گل و بهیم آینه  
لوح یک شبنم طوفان افرا  
فغانه سالار معانی به بین  
بینج نواله به یک تار به بین  
راه سخن نمی زند این بینج گاه  
عوطر فور و پیچ قلم به خاک  
مرکزین دانه را شد نمیط  
نام آرد را مرکز ادوار کرد

متی طبع ست درین بوستان  
از گل و می حلقه انگشته  
مضرک سینه لقمان اد  
بجمل استراره الهی به بین  
در غم این جنگ شوز کار به بین  
چه به ملک یابد از دینج راه  
چون شود این بینج لیر تا مذاک  
نقش ازل بین که به کف لبیط  
آند وین جنبش پیر کار کرد

(1) Āgha Ahmad 'Alī-Haft Āsmān p. 117



Though MARKAZ-I-ADVĀR was designed to be the first book of the KHAMSA, as is evident from the following verses, yet AKBAR's insistence resulted in precedence being given to NAL DAMAN

زین بے بیغش کہ کشیدم بغور      دورِ خنشتین بود از پنج دور

This pure wine which I have drank hurriedly  
Is the first round of five (circle)

As a JAVĀB to KHUSRAV SHIRĪN, FAIZĪ undertook to compose SULAIMĀN-V-BILQĪS, which was to consist of 3,000 verses. But the work was never completed and only fragments of it exist.

(1)  
The following lines reveal its style :

<p>سلیمان را بلقیس بپای زبانے ده مرا قدوس گویاں بہر گفتارم سر در کند ست مراتب پر ز افسون عزرازل پیری در شہر د دل در بند دارم کہ دیو نفس در فرمان من نیست سلیمان نے گرفتار پیری چند کہ آید بہ بہ شوم بہ ہر داز سلیمان را دہم ز ان عالم آواز نہم زین پیر منفر فغم بیدار سلیمان را بہ نخت خود نشانم</p>	<p>الہی پردہ تقدیس بکشاے دریں بستی نہ فنا قوس جو یاں حصار قدس را گفتار بلند ست بہ درات در تقدیس و تہلیل چہ سازم با بتان پیوند دارم بلکہ ست من کیں جاں من نیست دل من با بتان آذری چند چنانچہ از بلند ی در دہ آواز کیے امی ان داؤدی کنم ساز بہ نہم از غنوں عشق را تار بیاضی کہ داد دل ستانم</p>
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(2)  
The other two MASNAVIS HAFT-KISHVAR and AKBAR NAMA

were never completed. The poet had<sup>a</sup> great desire to finish them

(1)

(2) FAIZĪ claims to have composed some part of it.

Egerton, 596. fol:139a.

اکبر نامہ کہ آن ہم صبتہ صبتہ گفتہ بود



all, as is evident from these verses :

چندین اکرم اماں دیدم تخت  
یک یک به برم بیایه تخت  
اگر نشکندم سپهر پیمان  
بلقیس برم بر سلیمان

Apart from the KHAMSA FAIZI, in a letter written to a friend claims to have composed a MASNAVI on the occasion of the conquest of GUJARAT by AKBAR. By way of illustration he mentioned a few verses from it, which are reproduced below :<sup>(1)</sup>

ما قدم ایامی و حکام شهر  
بهم کرده آدینه از دست خویش  
رسیده اند از سر قدم ساقطه  
که در شهر بودند مشهور و دیر  
کلیه در پنج شایان خویش  
ز شادی سر ایامی نشناخته  
سر خود نهادند بر پای شاه  
که ما یم سر تا قدم در پناه  
ز نگر که نگذشت در زندگی  
اصبه گویند داریم شهر مندی  
رسیده ایم در حدیقت معده دار  
بجز سبزه گی معده گاه را فیه کار

(1) Except for these and a few more verses quoted by Faizi (Egerton 695. fol:150) there are no further traces of this Masnavi. Faizi's own words are

(1) Also Mirā't-ul-Khayāl, fol.452.



1. All at once the people and officials of the town, who were of world-wide renown.
2. All of them suspended from their hands, the keys of the treasures of their kings.
3. They approached (the emperor) pacing with their heads (touching the ground) and in joy having lost all discrimination between their heads and feet.
4. They laid their heads at the feet of the Emperor (and confessed) that they were steeped in sin from head to foot.
5. "For the lives we have hitherto spent ungraced by our devotion and loyalty (to you) we feel ashamed in a hundred ways.
6. As servants have we now presented ourselves before you and servants have no other business but to obey."

FAIZĪ has a DĪVĀN of odes to his credit, appended to which are a few RUBĀĪS and QITA'S at the end. In a preface (1) to the collection he estimates the number of verses contained in it as nine thousand. There is also a short account of how he found access to the emperor's court and eventually was honoured by the title of MALIK-USH-SHU'RĀ. The poet offers an apology for having included in the DĪVĀN poetry which does not come up to the standard. This he expresses in these words :

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(1) The preface to his Divān is appended to his letters. B.M.Ms. Egerton, 695. fol:94.



ہم دریائے سخن کردم شنا  
ہم خود شعری خواہم شنا  
ملنے لیت می افتد بنا

من آن غواشی اشعارم نہ عمرے  
اگر لیت دلفنہ افتاد شعرم  
بود دیوان منی شہرے در شہر

Yet the contents are full of self-praise. Of his *Dīvān* to which he gave the title of *TABĀSHĪR-US-SUBHĀ* (The Dawn of Morning) he boasts in the following quatrain :

این قصہ سخن یافت بحدت از من  
در یافت ز اصاب اشارت از من  
ہر ملکہ می رخت ز نوکی ظلم  
معنی رضا بود و عبارت از من

Several lithographed editions of it exist. Below is a selection of some odes from his *DĪVĀN* :

بیک نظارہ برد از راہ مارا  
نمیدادے دل آگاہ مارا  
غیر از نقش خاطر خواہ مارا  
فکر یزد سہ شے آن ماہ مارا  
دع کن صبتہ اللہ مارا  
بہ فیض بزم اکبر شاہ مارا

تہ شدہ و برد و ناگاہ مارا  
کسے کیسے حُسن پیدا کرے آگاہ مارا  
مئی آید برون از پردہ دل  
ہوا ختر چشم ما باز ست تاج مارا  
لعلت گرز بند ما ہم صیغہ  
بجد اللہ ہو فیضی تبتے نیت

A beautiful one, all of a sudden, came across my way,  
With one glance she robbed me and led me astray,  
I wish that He who created such beauty  
Had not entrusted me with a discreet heart,  
Nothing unveils itself from the core of my heart  
That does not bear a mark which is after my heart's desire.

(1) Egerton, 695, fol:97B.

(2) *Dīvān-i-Faizī*, Lāhore & Delhi 1894.

Ibid, p.13.



Like the stars of night, I keep a vigil till the morn,  
Lest one night, that moon faced might ask for me.

What boots it to you, O adviser!

Leave me to myself for Heaven's sake.

Thanks be to God that unlike FAIZI

We have no access to the bounties of the assemblies of  
King Akbar.

:- غزل :-

مجلس ماکہ میں جیسی گرم است  
از نفسہائے آتش گرم است  
گو بہر دور شمع تیرہ کہ بزم  
ز آفتابان مہ جیسی گرم است

تا ہم آواز شدہ بہ سوختگان  
جنگ را نالہ حزین گرم است  
عاشقان ابی کہ بائے کو باندہ  
یا بہر سو بزم زمیں گرم است  
دل میں موصفت فیضی از شجاعت  
کہ ز معنی دل نفسی گرم است



Our assembly which is so warm  
Is kept so through our hot sighs  
Say, away with the time when assemblies were dimly illumined  
with candles  
For the radiant faces that are like the shining sun light our  
gathering now  
So as to be one with those consumed by the fire  
From the harp there arises but only cries of grief.  
No wonder the lovers are madly dancing  
For wherever I set my foot the earth is hot.  
Your verses O FAIZI! have consumed my heart,  
For they are replete with meanings that so much impress the mind.

کہ لپیں دلم قیادے ندارد  
کہ سودے پیریزادے ندارد  
بنائے حسن بنیادے ندارد  
کہ او حُبِ عشق اشارے ندارد

جہاں طاؤس آزادے ندارد  
من آن را آدمی پرنہ ندارد  
من بنیاد بدخوی کہ حذرین  
از اتم در وفا شاگرد فیضی

(2)

There exists not a free peacock in the world

But a snare is laid for it by the hunter.

I regard him not a man

Who has no taste for the fairy-faced ones

---

1. Dīvān-I-Faizī, p.17.

2. Dīvān-I-Faizī, p.59.



Do not start finding fault,  
For beauty itself is not everlasting.  
For this reason I am a pupil of FAIZI  
Because he has no teacher but Love.

Below are some specimens of FAIZI's verses, most of which have been quoted by 'ALLAMI in his AIN-I-AKBARI.

نہ گویم اے ملک از کج رویایت تو بگر دی  
ز ہمتابِ رخش کا شانہ منی روشن متب  
شب وصل مت خواہم اندکے آستہ تر گردی  
اگر وقتِ طلوعت آید اے خورشید بگر دی

I do not say, O sky! thou should'st abstain from thy crooked ways  
It is the night of union, I desire that thou should'st move  
only a little more slowly.

My dwelling is illumined tonight by the moon of her face.

If the time of thy rising has come, O sun, I pray thou turneth  
back.

چشمِ شناسیت کہ در زلفِ بتاں لعبہ شد  
کعبہ را ویران کن ای عشقِ عاشقِ بیکِ لغز  
نہرِ حقیقت دو جہاں رو بہ مجاز آوردند  
کہ ہے پس ماندگانِ راہِ منزلِ کی نند

What attractions were they which arrayed themselves in the  
curly locks of the beloved,  
That from Reality both the worlds turned their face to the  
Abstract.

Do not devastate the KA'ABA, O Love! for there one moment  
Those who lag behind sometime repose and make a halt.

بنائے کعبہ دیگر رنگِ طورِ بنیم  
بنائے طرحِ بے قصورِ بنیم

بیا کہ روئے بہ کرب گاہِ لورِ بنیم  
خطیمِ کعبہ شلست و اساسِ قبلہ بر بنیت



Come and let us turn our faces to the arch of light.

We lay the foundations of a new KA'ABA with the stone from  
Mount Sināī.

The four walls of KAABA broke and the foundation of Qibla gave  
way,

Anew we lay the foundations of a faultless structure.

Following is one of the earliest odes FAIZĪ wrote  
in the manner and style of MAHVĪ'S ode which begins with the  
verse<sup>(1)</sup>

اے رخِ زیبائے تو در شکِ سہی قامتِ عنایتِ تو سرورِ چین

وے غمِ ابروئے تو شکلِ کمان	بے قدرِ نیکوئے تو سرورِ رواں
طرہِ مندوئی تو کامِ مضان	طرفہٗ گیسوئے تو دامِ جنوں
ہم فطرتِ لہجئے تو فخرِ زمان	ہم لبِ جادوئے تو آبِ حیات
کشتہٗ آہوئے تو شیرِ زیاں	آدمہٗ آہوئے تو عینِ بلد
صفتِ مندوئی تو خلقِ بھیاں	لبتہٗ گیسوئی تو فیضِ زار

O thy goodly features are like moving cypruss and thy arched  
eye-brows resemble the bow.

Thy encircling locks are a snare of insanity,

Thy black hair is the desire of Paradise.

Thy enchanting lips too are the water of life.

Thy bewitching features are KHIZR of the day. The fawn's eyes  
are clamity's self.  
Amongst thy preys are the raging lions.

Bound with thy locks is the distressed FAIZĪ.

1. Bada'oni - Muntakhabut Tavarikh Vol. III p. 323.



The people of this earth are all vanquished at the hands of thy mole.

Though the above ghazal is one of the earliest essays of FAIZI in poetry, yet throughout he has successfully maintained the SANA 'T-I-TARSI'.

The poet wrote several qasidas but few of them can be classed as first rate. In his early qasidas he has often used words and phrases which were obsolete and has constantly introduced Arabic words. Much of his earlier writing suffered from this defect though in his later work, his style is conspicuous by the absence of difficult and arabacised words. SHIBLI attributes this improvement in FAIZI's style to the influence of 'URFI ZAHURI and MALIK QUMI.<sup>(1)</sup> The following verses from one of his

qasidas illustrate his early style:

سیر زوید وصال قاصد سلیمانی	رسید ہمچو سعادت کشادہ پیشانی
مبتدیان سعادت نہ اکثاک کہ بخوان	نجابت نامہ خود راے فرین زندانی
مرا لفظ طش از دور بیقراری داد	چہ بیقراری با صد قمر ارزانی
ضرب بار کہ شہر یار شد کاینک	رسید بہر دور فروس رخ البتانی
خطاب شد کہ لطف نساں یافتش	بہر آسمان سعادت ز تعمیر ظلمانی

Far more eloquent and dignified in poetic style are the qasidas FAIZI wrote in self-praise. He claimed GHAZAL and MASNAVI as his special sphere. In a QITA', he expresses it as

---

1. Shi'r-ul-'Ajam. Vol. III. p.71.



(1)  
below.

میت از خاک بر کشیده من  
طیخ پیر من کشیده من  
ست خوننا به چکیده من  
معنی فاص آفریده من  
جنبش ملک سر بریده من  
نخل و قنوی گزیده من  
عشق بسترد از جریده من  
از غزل لبای سر قصیده من

فیض شاعر تو اگر دل  
گشته در آستین محبت گم  
ایں سواد سخن که می بگری  
آفرینده شاه است که میت  
بوده در کوچه های تنگ خیال  
ماشته اکنون از جنبه های سخن  
بر من گفتیم مجھے اہلِ دحل  
ورنہ می شدہ شلف و دیوانے

In boastfulness and self-praise he excels his contemporaries. In fact, his *مخبرہ* is decidedly of a higher order of poetic skill than his *مرصعہ* qasidas. Following is a typical *مخبرہ* in which the poet so often indulged:

امروز نہ شاعر مہم علیہم  
داندہ عادت و قدیم  
تا تازہ و ترمیم رقم را  
ایں تیشہ ہادہ ام بر آفاق  
اسراف معانیم نظر کن  
تا رخصت از سحر کاری شرف  
در و آرزو جمع بر رقم باز  
ایں بادہ کہ جو خد از دیانم  
حد دیدہ بو رطہ دل افتاد  
دکان مغز جن کشودن  
ایں کاسین میا کینست  
اندازہ اختیار کس نیست  
مہر فہم کہ لبہ لم برین تار  
ما قوس بختہ ام بہ ز تار

خاموشی من بعد از سخن  
بر موئے زین تمام گوش گرفت  
در بادہ کشیدہ ام قلم را  
کجا جانہ رسیدہ دست عشاق  
زین پنج بہ مخلصان طبر سخن  
از هیچ ستارہ و ز من حرف  
کلیم و شگاف پر تو انداز  
خونے ست چکیدہ از دماغم  
کیس موج گہر بسال افتاد  
سامان سخن چنی نمودن  
چون بر سپہم نظر فلندہ  
در محرم ام سپہ فلندہ  
ایں گل کہ بوستان نشانی  
از من بہ بیار یا دگاری ست



To-day I am not a poet alone but a philosopher.

I possess knowledge of the past and future.

Through my sensational being, the hair is all ears. Hundreds of  
thunderous uproars compose my silence.

So that I may write fresh and new ideas, I have dipped my pen  
in wine.

I have placed this flask in such a high niche, where the hands  
of lovers cannot reach.

Behold my extravagance in diffusing knowledge.

Proclaim this treasure to the needy.

From the magical action of the depth of knowledge, from the  
morning there has emerged a star and from me have flowed words.  
The door of the morning has been opened on me and the rent in  
my pen sheds lustre.

This wine that over-brims my cup is                      in fact blood  
which has oozed from my brain.

Not before a hundred eyes had drowned themselves in the whirl-  
pool of my heart, that a wave cast pearls ashore.

To open a shop of such art and to exhibit in such manner the  
treasure of poetry is my task alone, and nobody else but me  
dare do it.

When they cast a glance on my forces, they surrender their  
spears to me in battle.

In each note that I have struck on the harp I have concealed  
the loud tune of a trumpet in the string.

This flower which I am making a sacrifice to the garden, is a  
token of spring time from me.



No sooner did FAIZĪ make a departure from his earlier style of using arabacised words and difficult figures of speech than he along with his contemporary 'URFĪ of SHĪRĀZ became the accredited leader of a new era in Persian poetry. The influence of these two poets did not remain confined to India alone, but soon transgressed its borders and as Mr E. J. W. Gibb, in his History of Ottoman Poetry rightly observes, (1)  
"FAIZĪ and 'URFĪ were the chief influences on Turkish poetry until they were superceded by SĀ'IB, and that the novelty in this style lay apart from the introduction of a number of fresh terms into the conventional vocabulary of poetry, in the deposition of rhetoric from the chief seat and the enthronement of loftiness of tone and stateliness of language in its stead."

In time FAIZĪ'S style came to be synonymous with simplicity of language and tone unencumbered with difficult arabacised words. By virtue of his exalted office as a poet laureate he was in a unique position to exert his immense influence on Persian Poetry. Of the exercise of such direct influence we have an instance related by BĀDĀONĪ that one day FAIZĪ told RAFĪ'Ī that the art of composing enigmas had gone out of fashion in HINDUSTĀN and that the practice of it was considered unworthy. (2)

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1. Ibid. Vol. 1. pp. 127-129.

2. Bādāonī - Muntakāh-abut- Tavārīkh. Vol. III. P.233.



FAIZI practised all branches of poetry. While his qasidas and qita's except *مختار* are definitely below the standard and do him little credit, his masnavi and ghazals are of outstanding merit. His elegies also are full of pathos and emotion. The most touching elegy he wrote on the death of his child has already been quoted above. The following verses are from an elegy FAIZI composed on the death of HAKIM FATEHULLAH of SHIRAZ. (1)

دگر بنگام آن آمد که عالم از نظام افتد  
جهان عقل را در نیم روز علم شام افتد  
مجموعه نبیند اقبال در دست لیاقت افتد  
همه فواید ادب و ادب در کاس الکرم افتد  
حقیقت کم کند سر رشته تحقیق موصدا  
معانی از بیان ماند و الباطن از کلام افتد  
زبان چهل صند بے محابا در سخن رانی  
مطالب نادرست آید، و لا اهل ناقص افتد

گویی امیات فضل را فرزند روحانی  
ابوالبابائی معنی شاه فتح الله شیعری  
دو صد بولفر رفت و بولعلی تا او پدید آید  
بے دار و قضا در تنه دکان زبانی گوشت بزرگ  
مبایعت از وجود حاصل او بود دوران را  
بدوران جلال الدین محمد اکبر غازی  
شاه جهان را از وفاتش دیده بگریزم شد  
سکندر اشک صرقت یخت کافله طون ر عالم شد



1. Again the time is come when the world falls out of gear,  
On the world of wisdom at midday falls the banner of evening.
2. All the treasures of prosperity fall into the hands of the  
base and the blood tears of adversity fill the cup of the  
generous.
3. Truth loses the clue of the research of his object. Mean-  
ings desert eloquence and speech has become incoherent.
4. The tongue of folly wags uncontrolled in talk; conclusions  
are falsely deduced and arguments are inconclusive.
5. The spiritual child of the exalted mother of excellence, was  
the father of the father of wisdom SHĀH FATHULLĀH SHĪRĀZĪ.
- 6..Two hundred BŪ HASANs and BŪ 'ALĪs passed away before he  
appeared. Many a dealer of this kind does Fate hold beneath  
its shop.
7. The world was proud of his perfect nature in the reign of  
JĀLĀL-UD-DĪN AKBAR GHĀZĪ.
8. The emperor of the world had his eyes wet with tears at his  
death, Alexander shed tears of despair because Plato departed  
from the world.

His ghazals contain all the literary merits and are  
written in an eloquent language. They display depth of  
knowledge and learning, but lack passion and emotion of Love.  
Philosophic calmness of his mind debar him from experiencing  
such thrills for the expression of which ghazal in persian

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1. According to Kyair-ul-Bayān Or. 3397 Fol:281a he is alleged  
to follow Sanā'ī.



poetry was designed. FAIZI's ghazals provide food for deep and serious thought but fail to create a lanagerous atmosphere of romance. Unlike HAFIZ who always appeals to the heart, FAIZI's appeal is to the head. The latter's philisophic mind could go but ill together with an impassioned ardour for love. Yet another departure is made by FAIZI in this branch of poetry, when instead of the conventional style of introducing a number of different and new ideas in one ghazal he proceeds to carry throughout the same thought in the form of a narrative. It is due to this last mentioned characteristic of the poet that more often than once his ghazals partake of the nature of qasidas.

(1)

The following ghazal illustrates this:

<p>ره نوردان بلد را خطر در پیش است صد بیابان گدازت و دگر در پیش است که دغاے سحر را اثر در پیش است شکر من قافله را را بدر در پیش است که شب مقیره مارا سحر در پیش است ای قدرست که او قدر در پیش است</p>	<p>باز یاران طریقت سحر در پیش است کس نمی گویدم از منزل ادر خطر همی کن ای همه نومد نباشد از من مانه آیم که نادیده قدم نگذاردیم بے صابر سر آفاق گل مرده بریز فیضی از قافله کعبه روان بیرون است</p>
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Once again, the companions of the religious path are about to set out on their journey. The travellers of the perilous road have another danger to face.

1. Egerton, 695, fol. 159a, B.M.MS.



Nobody gives me news as to the first stage .  
Though we have already traversed hundred deserts yet another  
awaits us.

My Companions! Do not despair of me,  
For the morning prayers are yet awaiting their result.  
We are not of those who tread upon paths of which they know  
little.

Thank God that the caravan is headed by a leader.  
O breeze! shower the flower of glad tidings over the world.  
Because our dark night is followed by the light of dawn.  
FAIZI is not apart from the caravan which is proceeding to  
KA'ABA.

He is only a little ahead of others.

### V.

It is, however, his masnavi form of poetry which  
earned for FAIZI an undying name as a great persian poet of all  
times. His high poetic skill in composing masnavi led  
SHIBLI to declare that FAIZI was one of the two Indian poets  
who wrote Persian verse which would pass as the work of a  
(1)  
genuine Persian.

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1. SHI'R-UL-'AJAM, Vol. III, p. 31.



The merit of his style lies in perspicuity and freshness of his figures of speech and his brisk and jovial choice of words. His sublimity of thought and poetic diction coupled with mastery of language undoubtedly place him among the greatest poets of the Persian language.

Glowing tributes have been paid to him by eminent poets like SĀ'IB of ASFAHĀN and 'ALĪ NAQĪ. SĀ'IB says:

ایں آن غزل کہ فیضی شیریں کلام گفت در دیده غلیده دور دل نشسته

'ALĪ NAQĪ the court poet of ABBĀS wrote a long qasida in praise of FAIZĪ. In the following verses he hails FAIZĪ as his master and admits his immense superiority over himself:

ما افکنده بر نظم اورم هر تو فیضی  
اکثر ستم مجیر اندر سخن او سبقت خاقانی  
و گزین کزین اکبر شیخ کبیر من  
که در آن خالق هم من مرید او سبقت پیر من  
(1)

The author of MAĀSIR-I-RAHĪMĪ calls him

The author of HAFT IQLĪM estimates FAIZĪ's genius in the following words:

در جامعیت علوم و لطیف شعور و حسن تعال عدیم المثال است، در عبادت طبع و کثرت بنم  
و دقت خیال مشرف بر مرتبه کمال

The following verses of ZIYĀ RĀSHĀ make it abundantly clear that FAIZĪ's greatness is recognised not only in India and

1. Ibid., fol. 107.

2. MSS. S.O.S. Library. Amīn Ahmad Rāzī-Haft Iqlīm. Faizī (under Āgra)



Persia but also in Turkey.

FAIZĪ and 'URFĪ run neck and neck, they are leaders of the later times.

In FAIZĪ is eloquence and freshness, while 'URFĪ is strong in elegies, but if pre-eminence be sought, excellence still remains with FAIZĪ.



## 'URFĪ

The small but beautiful and picturesquely situated town of SHĪRĀZ had been famous for the great poets it had produced. Of its sweet waters of RUKNĀBĀD and the fragrant air of MUSALLĀ bards like HĀFIZ had sung passionate songs. To mention only another name out of a host of geniuses that were born in the town is SA'ADĪ, the greatest poet of all times and one of the three prophets of Persian poetry. SHĪRĀZ had claimed many an illustrious poet as its son, who had raised its pinacles of fame to almost giddy heights. It claimed itself to be the birth-place of yet another poet as late as the middle of the sixteenth century, who was destined to attain great fame under his pen-name 'URFĪ.

(1)

The proper name of this poet is MUHAMMAD and his surname is JAMĀL-UD-DĪN but he is better known by his poetical title 'URFĪ. His father ZAIN-UD-DĪN held a high and responsible position in state service, and his grandfather was named JAMĀL-UD-DĪN.

There is a special significance attached to the poet's TAKHALLUS 'URFĪ.

It has a reference to his father's occupation who was prefect of SHĪRĀZ and was in charge of 'Urfī (secular) as

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(1) According to the author of Maāsir-i-Rahīmī Urfī's name was Khvāja Sayyidī Muhammad.



distinguished from SHAR'Ī (religious) matters. The author of  
(1)  
the MAĀSIR-I-RAHĪMĪ records :

و سبب عرفی تخلص نمودن این دانشوران ست که چون پدرش بچند اوقات در دیوان حکام فارس  
با مروت داروخه دارا فاضل بشیر از شغولی می نمود مناسبت شرعی و عرفی را منظور داشته  
عرفی تخلص کرد -

Detailed accounts of the early life of this poet are but few. Little is known in this respect except the fact that he was educated at his native town where he acquired a competent knowledge in Arabic grammar, logic and Persian prosody. SHIBLĪ has mentioned on the authority of ----- /TAZKIRA-I-BAHARISTAN-I-SAKHUN ----- that apart from the above branches of knowledge 'URFĪ devoted (2) his time in learning the art of painting and drawing. Before he came to India, he had started his career as a poet. Poetical contests were too common in Persia in his time, and this afforded a splendid opportunity to 'URFĪ to develop and improve his style. Among his chief adversaries in such contests were MUHTASHAM KĀSHĪ, WAHSHĪ YAZDĪ, GHAI RĀTĪ, 'ARIF LĀHJĪ, (3) HUSAIN KĀSHĪ and MĪR ABŪ TĀLĪB.

(1) Ma'āsir-i-Rahīmī Vol.111, p. 295.

(2) Shi'r-ul-'Ajam. Vol. iii, p.83. Also Saḡīna Or.4672. fol. 111a.

(3) SHI'r-ul-'Ajam, Vol.111, p. 83.



The sterling qualities of 'URFĪ, his eloquence of speech and mastery over language were acknowledged by his contemporaries while he was still young. While 'URFĪ was still at SHĪRĀZ he entered into a debate with GHĀIRATĪ in which he proved more than a match to his elderly opponent. 'URFĪ spoke on both sides of the problem and was victorious either time.

He did not, however, reside long in SHĪRĀZ to achieve fame which later in life became his. The glamour of the Mughal court in India and the galaxy of talented men who had gathered there proved irresistible to young 'URFĪ. At an early age he migrated to the land of his promise and reached India by sea. The journey was by no means free from perils. The caravan with which he was travelling was way-laid and molested. The extreme poverty to which he was reduced is described by him in the following quatrain :

دوشینه که بردم بر بدوشتم بود      زانو چو عروس نو در آغوشتم بود  
پوشیده نه داشتم غیر از چشم      چیزی که بزمیر سر لیم گوشتم بود

When he reached India, he first stayed in the Deccan, where  
(1)  
his talents were not recognised. He therefore went to

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(1) MS. S.O.S. Library Haftīqlīm.



FATEH-PUR SIKRĪ then the residence of AKBAR where he attached himself to FAIZĪ, very likely owing to the latter's great reputation as a poet. Here, he was well-treated and FAIZĪ extended him a warm reception and a generous hospitality. An account of it is given by BADAŌNĪ at some length.<sup>(1)</sup> 'URFĪ's proud nature, however, made him disagreeable and he soon quarrelled with FAIZĪ and left him.

'URFĪ next sought and won the favour of his compatriot HAKĪM ABŪL FATEH of GĪLĀN. Despite his over-estimated self-respect 'URFĪ couched his request to enter the HAKĪM's service in no less modest a tone than the following :

که از دشمن رود اعجاز عیسوی بر باد -	حکیم منیر ابو الفتح آفتاب منیر -
که چو مرغ تو نتوانم بلب استاد -	خدایگان دارم حکایتی بر لب -
ز روئے کسب شرف نه ز روئے استعداد -	خیال نه بیت خوش نقش می ششم -
بر آستان تو بایز نشست یا استاد -	بخدمت آمدم اینک بگویم محفلت -

The physician of the age, ABŪ L FATEH, the sun of skill, that his breath scatters to wind the miracle of Christ,

O Lord! I have a tale on my lips that like thy praise cannot stop at my lips.

Last night I was trying to imagine myself in thy service, not by dint of my knowledge and learning but to acquire honour.

Now I have presented myself before thee, Say what thou deemest best! Should I sit at thy threshold or keep standing.

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(1) Muntakhabut-Tavārīkh, Vol.iii, p.285, also Khazāna-i-'Āmīra, p. 318.



The poet became deeply attached to the HAKĪM and so long as the latter lived he did not seek the patronage of any other nobleman, nor did he ever desire to join the Imperial court. This is also evident from the fact that his panegyrics written in praise of the HAKĪM are of a far higher poetical skill than those he ever wrote in praise of the emperor himself. The high regard in which he held the HAKĪM is also clear from the following lines which occur in a panegyric written in praise of (1)  
'ABDUR-RAHĪM KHĀNKHĀNĀN, after the death of ABUL FATEH

خدا یگانہ حال دلم تو سیدانی	چہ گویمت کہ دلم چوں ز غم سراں آمد۔
چہ احتیاج کہ تو غم کہ مرد و غمی را	چہ بر سر از ہوس مرگ ناگہاں آمد۔
دریں مصیبت غمے کہ دہر سنجید	ز گریہ بر سر مو چشم خون نشان آمد۔
برفت و لطف تو برین گذشت و بدست	بہ نزد عقل کہ تاوان آں زیاں آمد۔
تو آہی کہ مرا از غروب این خورشید	چہ بچمائی سعادت زیاں جاں آمد۔

'URFĪ passed a few years in HAKĪM ABUL FATEH's service until the latter's death in A.H. 997 (A.D.1389) when he entered the service of ABDUR RAHĪM KHĀNKHĀNĀN. To his new patron he had already been recommended by the HAKĪM during his life-time, and who had in fact desired 'URFĪ to write a qasida in praise of KHĀN-KHĀNĀN. The following verses from this qasida of 106 (2) verses show that it was written at the request of the HAKĪM:

ازال نہ دیدہ ثنا گویمت کہ می بینم	ترا اورا یقین بہ چشم روحانی ۔
دلیل و حاتم این بکہ صبح خود میخواست	مرا صبح تو فرمود کہ ہر افشانی

(1) Maasir-i-Rahimī, Vol. III, p. 307.

(2) Qasaid-i-'Urffī p. 61-67. Cawnpur, 1880.



'URFĪ received great consideration at the hands of this great nobleman who himself was a poet of no mean merits. Under him 'URFĪ made great progress in poetry, and this fact is recorded both by BADĀONĪ and the author of the MAĀSIR-I-RAHĪMĪ. The latter observes :  
(1)

”وہو بہت تربیت درآہ نمونی آن عایبجاہ منظور نظر کیما اثر این دانش شد گردیدہ و سہل زمرہ  
مداحان و معاجبان و مجلسیان منتظم گردید و با ترک فرصت یہ ٹھمن تربیت و شاگردی و مدحی  
این دانائے رموز انفسی و آفاقی و تخیلی تمام و ترقی مالا کلام در منظوماتش الہم رسید۔“

A Persian poet of the name of RASMĪ QALANDAR, also attributes 'URFĪ's fame to the patronage of KHĀN-KHĀNĀN. He says :

ز عین مہج تو اس نغمہ سنج شیرازی رسید کلامش بروم از خاور۔  
'URFĪ himself ungrudgingly confesses it,  
سخن شناسا دہی و دیدہ باشی سم علویا پائے من در مقام سہبانی۔  
فلاں مربی و من تربیت پذیرای بس ز فضل خود چہ ز غم لاف ہائے طولانی۔

SHIBLĪ finds a reason for this improvement in 'URFĪ's style in the fact that poetical contests between NAZĪRĪ, SHAĪBĪ, ZAHŪRĪ and 'URFĪ held under the patronage of KHĀN-KHĀNĀN afforded innumerable opportunities for the latter to let his poetical genius shine. KHĀN-KHĀNĀN was never too slow to  
(2)

(1) Ibid, Vol. III, p. 295. Also Safīna Of. 4672. Fol 111a.

(2) Shi'ḥ-ul-'Ajam, Vol. 111, p. 87.



recognise the poet's merits. His triumphs at poetical contests were warmly appreciated and richly awarded. On one occasion alone 'URFĪ was awarded seven thousand rupees. <sup>(1)</sup> It was when he composed his famous qasida in praise of KHĀN-KHĀNĀN which begins:

ای داشته در سایه هم تیغ و قلم را و ساخته آرائش هم فضل و کرم را

'URFĪ's patron had exempted him even from observing proper court etiquette. This was an exceptional privilege and 'URFĪ entirely dispensed with all formalities of usual prostration of the body <sup>(2)</sup> (کورنش). The author of the Maasir-i-Rahīmī says

الحق هیچ شاعر را این رتبه و منزلت و حالت در ملازمت پادشاهان زمان واکابر دوران  
به هم نرسیده بود که ادرا به هم رسیده بود چنانچه در ایام ملازمت کورنش و تسلیم  
لبا صبر خود نمی کرده و بهر طرز دروشتی که می خواسته در مجالس می نشسته

Before long 'URFĪ came to have a fair share of wealth and magnificence. Very likely it was one of the reasons why he was proud to be the minstrel of a single patron. Placed as he was in a fortunate position where honours and riches were always generously lavished on him he could well-afford to be content to be the protege of one single patron. He was, however, politic enough to compose a few qasidas in praise of the ruling sovereign

(1) Khazāna-i-'Āmira, p. 318.

(2) Ibid, Vol. III, p. 297. Also the following from Safīna

(3) O.R. 4672, Fol 111a.

در وقت ملازمت تسلیم و کورنش که موضوع سلام لبا صبران خود می نمایند و این معنی در نهستان  
بسیار متعارف بود (ادبکی) (داکرد)



and his heir-apparent PRINCE SALĪM with whom the poet is alleged to have been in amatory attachment. Most of the Qasidas in praise of the emperor were written at the request of KHĀN-KHĀNĀN who introduced the poet at court. Here, also, he was a recipient of royal favours more than once. He accompanied the emperor on his march to KASHMĪR in A.H.968 (A.D.1560). He is also believed to have been employed among the emperor's own officers but he did not flourish to any great extent at the royal court. This has been accounted to the well-established position of the talented brothers FAIZĪ and ABŪL FAZL at the imperial court.<sup>(1)</sup>

Curious constructions have been put by some writers on the poets' affectionate devotion and attachment towards PRINCE SALĪM. According to 'ALĪ QULĪ KHĀN DĀGHISTĀNĪ it was of a criminal nature.<sup>(2)</sup> Even SHIBHĪ seems to be inclined to construe it in much the same strain.<sup>(3)</sup> It has even been suggested to have been the cause of the poet's death, at an early age. The author of the TAZKIRA-I-DĀGHISTĀNĪ again vouches for the correctness of this statement that 'URFĪ was poisoned by some interested people who envied him. If the passionate eloquence of his panegyrics in praise of the Prince is the only flimsy

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(1) Khāfī Khān - Muntakhab ul-Lubāb Vol. I, p. 200.

(2) Rīyāz-Ush-Shu'rā, fol. 303a.

(3) Shi'r-ul-'Ajam, vol.iii, p. 91.



argument in support of this incrimination, it certainly does betray an extreme devotion to the person of the Prince, but beyond that there does not exist a shred of suspicion to maintain such a hypothesis. Below is reproduced one of the first panegyric (1) composed in praise of the Prince. It is of a modest size and was written at the request of the Prince himself. The qasida is undoubtedly forceful in expression and is most eloquent but that alone can hardly form the ground to justify an accusation of the kind suggested by the author of the TAZKIRA-I-DĀGHISTĀNĪ.

(2)

Below are some of the verses :

گدا حلاله غنچه نیا و شاه در بهیم  
بجز ترانه اطفال و ترانه ندیم  
که دست را به سماع آتشین در بهیم  
لب از مصافحه شادان بیوسه کریم  
کشاد از اثر اسباب خوش محبیم  
بکام دموه عداوت فزود طبع نسیم  
مخود چیره امید داشت صورت بیم  
نقشه با ضرر اندر علم و تعلیم  
مناکم از حسن طالع به مؤخر شمیم  
چه گفت گفت نه ای مطلب بخت نسیم  
بیا که نقشه لب را طلب کند نسیم  
طراوت دولت جاوید شادان زده سلیم

صباح عید که در تلمی کاه ناز و نسیم  
نشاط طبع بجز یکم نشود دانا  
لباطر مجلس دیر آبخان سلیمان  
بر از معالقه ناز کمان به لمس شجاع  
نوک مرثیه صوم شادان نه نسیم  
بخوان یارده شعر دست اشتیاق  
به چشم و هم زلفین شگفته روئی دیر  
جهان خوش خوش و من خوشتر آبخان بوناق  
که ناگهان ز درم در رسیده شرده دیر  
چه گفت گفت که ای سخن جوهر قدس  
بیا که از کبریت پا دکاند دریا  
ز دل چشمه امید نقد الکبر شاه

(1) 60 verses.

(2) Qasāid-i-'Urffī, p.



ازین پیام دلم شده شگفته و شاداب  
بهر فنادم دگفتیم چنان شتاب زده  
چو روزگار رسیدم بدر گه که کند  
رسیدن من و اقبال آن بجا یوں فال  
که اگر ادب کشیده عشاق من قدش  
بر احوال بدوش بدوش لب بدیده استاد  
چه گویم که لکام چه فایه لذت دلو  
نه گفت من بشنودم بر آیم گفتن داشت  
بش چو لوبت خویش از نگاه باز گرفت  
مخذه گفت که در عهد را این بناه نرنگ  
بمن که ز منی ازین استان نوشته بیا  
ز جاشدم که کدای فیضه باید گفت  
من دعوون لعلدن عهدی قدم  
ز به وجود بود رسایه عنایت شاه  
مهم ادا چو امید در قبول دعا  
زمانه را همه فرزندم چو تو با نیت  
ز بحر و کان کرم آن نفس آورده است  
بهار خلق تو طریقه نشانده بر آفاق  
خوش غرق ازین نغمات وقت و عیات  
بخت تا که نکرده حلال به فرزند  
عروس دیر بختوائی زره تا خورشید

چنانکه باغ ز شبنم چنانکه گل ز نسیم  
که دست اهل کرم در شمار گوهر و نسیم  
زمانه طوفان فرخیش بدیده تعظیم  
چنان فنادم موافق در آن خجسته صمیم  
به بوسه گاه می کمر دیر بهم تقدیم  
بلطف فاص بدل کرد التفات محیم  
نزدیده تو بهر کور نقش محض نسیم  
که در بیاں نقش کمر دیر زبان تقدیم  
فنادم سامعه در موج گوشت و نسیم  
که ز فتنه نام تو به حکم مانه منفی اعظم  
نزدیده نسیم از زار دایه طبع سلیم  
به لجنه که دیر روح در غمها هم  
نه در منفعت عهد شانرا و سلیم  
که نکرده بذل سعادت بهایه و سلیم  
تمام نصیب چو اندیشه در دماغ کرم  
تا ایزاد دلو به و کمر عیشه عظیم  
که احتیاج نه گوهر کرم من است فد نسیم  
که بوئے مهر بهر باز یافت طفل عظیم  
بر آرد دست بدر گاه کرم کرم  
جلیل که شود با پدر به حلم عظیم  
حلال اکبر شد باد و شانرا و سلیم



1. On the morn of 'Id, in the resting place of convenience and comfort, the beggar put on his felt cap saucily and the King his crown.
2. The heart is delighted to such an extent that the sane do not hear anything but the songs of children and the vain words of courtiers.
3. The carpet of the assembly of this world is so full of gaiety that the sleeves persuade the hand to start music.
4. The bosom is bold to embrace the delicate beautiful ones.  
The lip is liberal in kissing the hands of the fair ones.
5. The dirge of the fast and the joyful music of 'Id have through the effects of mirth opened the ears of the deaf.
6. To the table bedecked with victuals, the hand of appetite has stretched unfettered. To the palate and the stomach the avaricious disposition showed increased enmity.
7. To the eye of imagination owing to the cheerfulness of the face of the earth, what previously was frightful appears hopeful now.
8. The world is so happy and I happier still in my dwelling, sitting in company of wisdom; learning and diffusing knowledge.
9. That all of a sudden a happy messenger made his entrance from the door as if from the garden of my good fortune perfume penetrated my brain.



10. What quoth he? He said, "O treasure of sacred jewel," What said he! He said, "O thou the object of the garden of Paradise."
11. "Come, the Ocean longs for thy pearls, Come for the stream of Paradise invites thy lips."
12. "The essence of the fountain of Hope, son of the emperor AKBAR, the ornaments of the eternal empire, PRINCE SALĪM
13. This message blossomed and refreshed my heart, just as a garden becomes fresh by dew and the rose by breeze.
14. I at once repaired and showed such haste as do the hands of the generous in giving away pearls and silver.
15. Like time I reached that threshold, round the sacred walls of which the world encircles <sup>with</sup> reverent eyes.
16. My arrival and the coming out of that august Prince so coincided in that blessed sanctuary.
17. That if decorum had not restrained me, his feet for being kissed would have taken precedence to reach my lips.
18. When he noticed me standing with respect, he changed his characteristic politeness into special kindness.
19. What could I tell you! How extremely agreeable to my palate was that well chosen new fruit of Kūrnish, the taster of obeisance.
20. He said nothing but I heard all he had to say, for while narrating his eyes took precedence upon his tongue.
21. The faculty of hearing plunged into the waves of KAUSAR and



TASNIM , when his lips took their turn, after the eyes.

With a smile he said, "In penitance of the great sin that thy name has reached seven climes without my permission,

22. No sooner do thou leave this threshold than<sup>n</sup> thou bringest<sup>3</sup> in writing, a well chosen poem produced by thy sound mind."

23. I was taken aback for I wondered what kind of qasida ought I compose, in a tone which may endow with life the putrefying bones of the dead.

24. I and the expression in abortive style of the *praise* of the age of Prince SALIM

25. What a happy personality is thine under the shelter of the King's kindness, that has taught the auspicious humā<sup>(1)</sup> the bestowal of fortune.

26. Thou art the sole object like the object sought in prayer, and art all generosity like thoughts in the brain of a benefactor.

27. If the age desired to have all its sons like thee, it would have become barren after having given birth to thee.

28. Thy bounty has produced such precious gifts from the sea and mine, that there remains little need for anyone to obtain pearl and silver.

29. The spring of thy benign nature has diffused such fragrance in the world that orphans scented again the perfume of paternal love.

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1. A legendary bird considered as auspicious.



30. 'URFĪ stop thy vain talk, it is time for prayers. Raise thy hands to the court of the All Merciful.
31. As long as is forbidden to a son, a damsel who had stayed in the private chamber with his father.
32. So long the bride of the world due to the unanimous permission from the of all/atom to the sun, be lawful unto the king AKBAR and PRINCE SALĪM.

This highly talented poet died in the year A.H. 999 / Aug: A.D. 1591. The chronogram of his death was found in the words <sup>(1)</sup> 'دری مگدم غنی شیرازی' His death occurred at LĀHORE while he was accompanying KHĀN-KHĀNĀN in his expedition against JĀNĪ BEG of TATTĀH. His death at the early age of 36 has caused to rouse suspicions as to its causes. Some say he was carried away by dysentery but most of the biographers allege that he had been poisoned. <sup>(2)</sup> Apart from the popular belief that 'URFĪ lost his life for the unpolitic devotion to the person of PRINCE SALĪM, it has been asserted by KĀHFĪ KHĀN in his MUNTAKHBUL-LUBĀB that FAIZĪ and ABŪL FAZL out of fear of rivalry caused him to be poisoned. <sup>(3)</sup> Thus he writes:

”اگرچه مشهور است فیضی و ابوالفضل در عالم هم چشمتی حسد برده او را مسموم ساختند.“

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1. Lub-i-Lubāb, fol: under E. 1013, ff. 226.
  2. Rīyāz-ush-Shu'rā, fol. 303a.
  3. Ibid., Vol. L, p. 241.



While it is improbable that the poet's devotion to the crown prince could have earned him capital penalty, it is equally incredible that FAIZI and ABUL FAZL could have been parties to such a heinous crime. Not only was their position at the imperial court too well-established to be impaired by a rival but also their generous and forgiving nature towards other and much more formidable enemies than 'URFI make it highly unbelievable. The indirect and ambiguous words in which both BADAONI<sup>(1)</sup> and ABUL FAZL<sup>(2)</sup> record his death, however, still leave doubts and a foul play is suspected. BADAONI disposes of the incident of 'URFI's death in but a few words and says:

از بس عجب و نخوت که پیدا کرد از دلها افتاد و پیری نرسید.

"He became so puffed up with pride and conceit that he lost the regard of all, and he never reached old age."

An equally laconic strain is adopted by ABUL FAZL when he says: "The bud of his merits withered away before it blossomed."

The poet composed the following quatrain on his death-bed:

عرفی دم نزع است و بهان مستی تو      آیا به چه مایه رفت برستی تو -  
فرداست که دوست نده فردوس ملک      جویای متاع است و تهرستی تو -

1. Muntakhabut-Tavārīkh, Vol. III, p. 286. c.f. Miraāt-ul-

Alam, p. 293.

2. Āin-i-Akbarī, Vol. I, p. 225.

(ما سبقت شلبر و خود ستای ز نیست)

3. Amīn Ahmad Rāzī - Haft Iqlīm ('Urfi under Shīrāz)  
MSS. S.O.S. Library.



He was buried at LĀHORE. According to the author of TAZKIR-I-DĀGHISTĀNĪ, a few days after the poet's death a darvesh carried his remains to NAJĀF. (1) But this is altogether incorrect for the author of the MAĀSIR-I-RAHĪMĪ a contemporary of the poet himself records that MĪR SĀBĀR of ASFAHĀN spent considerable amount of money to have his bones transported to NAJAF-I-ASHRAF. (2) This, however, was in strange fulfilment of the poet's own prediction which he had uttered in the following couplet:

بکاوشِ مژده از گورتاب نجف برم      اگر به مندر بادکم کنی دگر به تنسار -

The event has also been described (3) by MULLĀ RAUNAQĪ of HAMDĀN in the following qita':

یگانہ گو ہر دریائے معرفت عرفی      کہ آسمان پیے پرورشِ مدّت آمد -  
 بکاوشِ مژده از گورتاب نجف برم -      زده است تیردعائے و برہوت آمد  
 رقم زد از پیے تیرنجِ رونقی ملکم      بکاوشِ مژده از گورتاب نجف آمد -

## II.

To complete this life-sketch of 'URFI, an estimate of his character as is evidenced from his own poetical work as well as from contemporary writers is summarised below.

Almost all contemporary historians and writers are unanimous to declare that 'URFI was gifted with

1. Ibid., Riyāz-ush-Shu'rā, fol. 302a; also Khazāna-i-'Āmīra, p., 319.

2. Ibid., Vol. III, p. 4610, fol. 291a.



undoubted high talents; but they are equally undivided in asserting that his vanity and conceit made him intolerable and his unamiable character not only prevented him from becoming popular but earned him not a few enemies. This (1) fact is mentioned by BADA'ONĪ in the following words:

"He was a high-minded young man of sound understanding and composed poetry of all kinds well, but he became so puffed up with pride and conceit that he lost the regard of all."

The same note is sounded by the author of the (2) MAĀSIR-I-RAHĪMĪ when he says:

و از غایت علو فطرت و نهایت بلندی تربیت هیچ کس را شاعر نمی دانسته.

ABŪL FAZL's estimate of 'URFĪ's character is very much (3) the same. He observes:

"Self-admiration led him to vanity and made him speak lightly of the older classics."

The life of the poet himself does not lack instances which provide testimony to these observations. His rupture with FAIZĪ whose hospitality he had availed is a convincing proof of the former's conceit and unamiable character. The special privilege of having been exempted from observing

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1. Muntakhabut-Tavārīkh, Vol. III, p. 285

2. Ibid., Vol. III, p. 296.

3. c.f. Miraāt-ul-'Ālam, p. 293, and Bazam-Ārāi, Or. 3389, fol. 174b.



proper court etiquette at the *darbār* of KHĀN KHĀHĀN is another indication of such trait of character. Instances of the poet's vanity are not lacking in his own work. Following are the concluding verses of a panegyric he composed in praise of HAKĪM ABŪL FATEH and is an example of his self-praise:

داد یک شهر ز عرفی بستان کس مفرور	کرد نازش نه باندازه قدرست بجل
هر غرور لب که تان در مدحت نر دم -	این عال داشت که در دولتش نیادر دبل
نیم قسین کن ار گوید حدیث بلند	که دماغش شده از حسن طبیعت مختل -
هر سر مویش اگر باز شگافی بخرد	سو مناسبت که چید است در لبت و ببل -
بهر اصل و نسب خویش نویسد بیرون	هر چه خواهد ز نسب نامه ار باب دول
گوهر آگاهی رمزست نه دریا و نه کال	حکمت آموز عقول است نه علم و نه عمل -
انچه ابیات بلندست که از طبعش زاد	انتخابیت ز دیوان سخن خوش ازل -
اگر ذرات معانی ست که هر دے جوشند	هم فور شید شود گر نشناسند محل
دار و از عزت اصل هر دولت شعور -	پای در تحت شرا دست در اغوش زحل
عزت او شهرت است که خورشید باشد	ورنه بمرستی از ستم مدح و غزل
اگر او نامزد ننگ شد از دلت شعر	شعر از عزت او نیک بر آید ز ذلل -

Further examples of his self-glorification and vaity can be noticed from the fact that he vaunts his superiority to ANVARĪ, KHĀQANĪ and other great Persian poets. This freak of character embittered his whole life. He

1. Qasaid-1-'Urfi, p. 54.

2. Muntakhabut-Tavarikh, Vol. 11 p. 375  
c.f. Infra, p. 121.



possessed a sharp wit which not infrequently assumed the form of sarcasm. The following is an oft-cited instance (1) of it.

Once he called on FAIZĪ and found him fondling a puppy, where upon he asked <sup>فردم زدم را چه نامست</sup> (what the name of the young master might be.) <sup>عرفی</sup> (The name is well-known) replied FAIZĪ to which the SHĪRĀZĪ retorted " <sup>مبارک باشد</sup> " (may it be Mubārak or auspicious). The innuendo is quite clear for MUBĀRAK was the name of FAIZĪ's father.

The poet's wit did not forsake him even on his death-bed. While he was in the agony of death, FAIZĪ with a few other friends went to enquire after his health. 'URFĪ did not open his eyes and FAIZĪ fearing him to be unconscious asked <sup>ما کیا بنیم</sup> (who are we?) The reply of the dying poet was no less sarcastic than in the following words <sup>معنای روح من هرگز نماند</sup> <sup>حاجت به مکیان ندارد</sup> (The bird of my soul has flown away and needs no hens).

### III.

Owing to the peculiar hold religion has in moulding men's character, a general view of the poet's religious views as evidenced from his works will form a profitable study.

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1. Muntakhabut-Tavārīkh, Vol. III p. 285.



Unlike his contemporary FAIZI, there is little or no controversy as to the poet's religion. This was, of course, mainly due to the fact that the whole of 'URFI's career was devoted to poetry to which province he bent all his energies and concentration. He did not participate in religious or political controversies of his time and remained entirely divorced from them. This, however, saved him from becoming a target of criticism at the hands of any particular school of religious thought. Nevertheless, his poetical work provides us with all the necessary data. That he was not a SHI'AH is confirmed by these two facts that he is not included amongst the Persian SHI'AH poets by any of the biographers nor have his poetical works been adversely criticised or provoked any protest from the SUNNI school in India. 'URFI escaped all criticism of the orthodox by adopting the old conventional style of commencing his collection of qasidas with a qasida in praise of God and another in praise of the Prophet Muhammad. FAIZI is believed to have tried to make a departure from this convention but it provoked such a storm of protest from the orthodox that he soon had to fall into line with the rest. But the forcefulness of 'URFI's expression in both his qasidas of محمد and نعت make it no more matter of formality and convention with him. These qasidas seem to represent his genuine beliefs. But 'URFI too, made a departure in these qasidas



inasmuch as he discarded the conventional vocabulary of words, metaphors and similies commonly resorted to on such occasions, and instead harps the theme of love and reads an eloquent homily on it and in this indirect way eulogising the Exalted Being. Though he is the author of a treatise on SŪFĪ-ISM, yet he did never go to the extreme length of identifying himself with any particular sect. 'URFĪ was no mystic except to borrow these words of John Payne in his introduction to DĪVĀN of HĀFIZ "as every true poet is a mystic in the sense that he sees life and the world through a haze of imaginative glamour, which invests them with a glory of significance invisible and incomprehensible to the common herd."

Luckily religion left him in peace and 'URFĪ did likewise. As a public policy religion seemed to have held little charm to the poet, though his occasional observations, some of them quite philicophilic reveal him to be well-versed in its mysteries. He impresses upon the common man that true faith lies between predestination and free will, but he strongly depreciates all criticism coming in a controversial spirit. Accordingly he says:

قدم برون منه از جیل یا فندھوں شو  
کہ گھر میں نہ گزینی سراب تشنہ لبی

"Step not beyond the boundaries of ignorance or else become a Plato. A middle course is a mirage with raging thirst."



His tolerance and catholicity towards all religions is evidenced from his own words:

چنان بانیگ دبدلانی بسیر کن کر پس مردن  
مسلمانت بنز مزم شوید و منید و لیسوز اند

"O 'URFI! live with good and wicked people in such a manner that Muslims may wash thee in Zamzam water and Hindūs may burn thee."

The following are some of his thought-provoking utterances but all the same they are utterances of a tolerant man than that of the uncompromising philosopher.

حد کنه تو به ادراک نشاید الفت  
دی سخی میز با ندازه ادراک می ست

عارف هم از اسلام فرابت دیم از کفر  
پروانه هیراع فرم و دیر نداند

آنانکه وصف حسن تو لفسیری کنند  
خواب ندیده رای لغبیری کنند

مهرم جو یان درے رای پرستند  
گروہی زخت فویند از اہل دانش  
از اہل دعوتی بہ شیخ و بہرہ من ماند  
بہ افکن ہر وہ تا معلوم کرد  
عجب دایم ما از اہل عریاں  
اہر عزت کہ عشاق میازی  
ز اہل درد شو عرفی کہ این جمع  
فیضان دفترے رای پرستند  
کہ زیب و زیورے رای پرستند  
کہ بہرہ و آورے رای پرستند  
کہ یاران و ملکہ رای پرستند  
کہ دامن تیرے رای پرستند  
ز ما خود فوشتہ رای پرستند  
گر ای گوہرے رای پرستند



IV.

Turning to his poetical and literary work we find that it is not <sup>so</sup> voluminous as his contemporary FAIZI's, with whom he shares an equal fame in the realm of poetry. 'URFI was the author of the book entitled "NAPSĪYYA" which is in prose and is a dissertation on moral and religious subjects. He also composed two masnavīs in imitation of NIZĀMĪ. To his masnavī which he composed as a javāb to NIZĀMĪ's MAKHZAN-I-ASRĀR, he gave the title of MAJMA' UL ABHĀR, while his FARHĀD-V-SHĪRĪN he wrote in the meter of NIZĀMĪ's KHISRAV-SHĪRĪN. Only the former masnavī is available in lithographed editions, <sup>(1)</sup> while the rest of his work, except his KULLĪYĀT consisting of qasidas and ghazals are still in manuscript form. Little more than three years before his death he collected and consolidated together his qasidas, ghazals, qita's and Ruba'is, which assumed the formal shape of his KULLĪYĀT. Besides the above work, the poet had composed six thousand verses which were unfortunately lost probably when he was attacked by robbers while en route to India. <sup>(2)</sup> He himself laments this loss in the following

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1. Kullīyāt - Cawāpur, 1880.

2. Maikhānā - p. 175, also Maāsir-i-Rahīmī, Vol. III, p.298.



ghazal:

عمر در بافتہ را بارِ گداز بافتہ ام  
طائر با بچہ قدیم ہر بافتہ ام  
کہ قلعہ بجائے ہر از خونِ مگر بافتہ ام  
شش ہزار آیتِ او کلمہ ہر بافتہ ام  
از دودِ گنجِ بکے مشتِ ہر بافتہ ام

عمر در شمعِ کبریا در بافتہ ام  
ساقیِ مصطفیٰ لطفِ رحمتہ ام  
العطشِ یزدان از لقمہٴ لبیِ مریم  
وعدہٴ شرعِ منہ چون نشود محکم من  
لغفہ ہر شدہٴ لغفہ شکر نہ لغفہٴ مجاہد

While lying on his death-bed 'URFI sent the manuscripts of his dīvān to the library of 'ABDUR RAHīm KHĀN KHĀNĀN with the request that it should be properly compiled and bound. Accordingly KHĀN KHĀNĀN entrusted this task to one MUHAMMAD QĀSīm, better known as SIRĀJ, who was himself a poet of no mean merit. The incident is recorded by SIRĀJ himself in the form of a qasīda, verses from which are quoted below:

کنشِ قریبِ نیتِ بحرِ و مانی  
خلفِ ہندِ محلہٴ روحانی  
نہ از بے سہری و مسامانی  
کہ بہ ترتیبِ شان شود مانی  
کافے عزیزانِ جسمی و مانی  
بہ صائبِ معلمِ ثانی  
خانِ خانانِ تکفیرِ ثانی  
نہ محمودِ لعلِ بیکانی  
کہ دہمِ شانِ نظامِ دیوانی  
تا نہ جمعِ آرد از ہر لسانی  
گفتِ ترتیبِ دارِ نادانی

ماند از دودِ لٹا ہوارے ہند  
صورتِ ہندِ محلہٴ با معنی  
لیکِ آنِ محفلِ ہر اکندہ  
آن قد و سلتشِ نداد اہل  
گفتِ بادِ شانِ ملکِ گاہِ دواع  
بہ رسائیِ زادہٴ مرا  
صائبِ علمِ و علمِ و سیفِ و قلم  
دید چون زادہٴ عارفی را  
بعد یک ہندِ بندہٴ رافرد  
مدتِ صد خونِ دلِ خود دم  
از ہر و خواستہٴ جمیعِ آتش



In the MAĀSIR-I-RAHĪMĪ it is mentioned as below:

و مسودات اشعار خود را بنظم نثری بکتابخانه آنحضرت که بکتابخانه اهل عرفان است فرستاد  
که مرتب و مصدق سازند این حقیقت شناس نیز بوصیت آن فارس مختار سمنوری در  
وضاحت محل محوره به جمع و ترتیب آن محل فرموده و در اندک زمانی از عالم پریشانی  
بشیراز جمعیت رسیده، مشتمل بر چهار بیت از قصائد و غزلیات و رباعیات و مثنویات  
و مثنوی بخش مسوی سرچشمه ای صغیه ای ترتیب یافت،

These books which have been mentioned above, complete the list of 'URFĪ's work, each of which is treated at some length below.

To his obscure and more or less unprofitable prose work entitled the NAFSĪYYA (2) little more remains to be added except that it is a collection of discourses on moral and religious topics. As a rule, he addresses his discourses thus:

ای نفس آگاه باش و بیدار

discourses is (3)  
One of these commenced as below:

ای نفس انبساط اندیش منقبض بیدار و آگاه باش که  
(انبساط بر دو نوع است، روحانی و نفسانی)

It exists only in manuscript form with which are also (4)  
incorporated a few letters written by 'URFĪ during an illness.

1. Ibid., Vol. III, p. 298.

2. B.M.MS., Add. 16, 795, fol. 253-278.

3. Add: 16, 795, fol. 258.

4. Most of these discourses also assume the form of letters, but they are not addressed to anyone except in the manner above indicated.



One of these letters is to a friend in which he dwells at some length upon his serious illness from which he had then recovered. The following notice of this book appears in the (1)  
MAĀSIR-I-RAHĪMĪ.

در ساله موسوم به نصیحه در نشر نیز نوشتیم، که در ولایتان و صوفیان را  
سر لوحه دفتر اخوت میخواند شد

Of his two masnavīs mentioned above "MAJMA'-UL-  
(2)  
ABKĀR" has been printed in lithographed editions. It is in imitation of NIZĀMĪ's MAKHZAN-I-ASRĀR and is of no considerable volume. It occupies a space of hardly seventy lithographed (3)  
pages, and commences with the following verses:

موج کفایت است ز بحر قدیم  
ز دلتم آراش قدیل نقرش  
نامه نواز آیم و عنوان طراز

بسم الله الرحمن الرحيم  
نامبرم این کفعم به تکمیل عرش  
به که بنام محمد بی نیاز

After a long opening poem beginning with the above verses, there are the usual verses of 4 couplets. Following (4)  
are the opening verses of 4 couplets.

نقد وجود از تو و خاک از من  
من که تا احوال ز منم آهیم توئی

ای همه عین تو و پای از من  
عشقم بهستی و عالم توئی (5)

Verses quoted below occur in the beginning of 4 couplets.

1. Ibid. Vol. III, p. 295.
2. Kullīyāt - Qāwmpūr, 1880.
3. Ibid., p. 138.
4. Ibid., p. 141.
5. Ibid., p. 144.



زد بد رنج بدالع کبر  
بود محمد کبر او پس  
تا کبر دے بگندہ بر کنار

بوسه ادا نہ کلید اثر  
در کبر افشائی گنج افروز  
گشت میط از صبح و دار

The poet has introduced a few anecdotes to illustrate his theories. The following will reveal the style and tenor

(1)  
of this masnavī.: حکایت عابدہ

گشت تجھے صبح دلش مید فواج  
دید کہ بر فوقی سپهر کبود  
منظره عرش نشین دوش دوست  
ہستم بحالید و بنز الوافست  
دست بر آرد و رضا جات کرد  
دے تو بر آرمندہ حاجات ما  
بار غما صورت تا شیر فواج  
رفت از مسجد متحیر بر دوش  
مفسر بامقارہ جو مانی خباب

عابدے از شمع ہوائے نوریاب  
بنم شبش واقع رد بخود  
حالیگہ در شاہری دوش دوست  
صبح کہ صبح دلش از دلم جفت  
سافت و صوف و عبادات کرد  
کلے تو پذیرندہ حاجات ما  
ہستم آگاہ از تعبیر فواج  
بادل از اندیشہ حیرت زبوں  
دید کہ ماتم زدہ در دناک

The following are the opening verses from his masnavī called "FARHĀD-V-SHĪRĪN" which he wrote in the meter of NIZĀMĪ's KHISSAV SHĪRĪN.

دل بن شک و کورہ طور شکست  
تجلی سنی کہ موئے سست در طور  
کرم بسیار و دل بسیار داری  
دلے یا کینہ گویم تر ز ایوان  
نہ سو در احوال دیرین من

خداوند دلم بے نور شکست  
دلم را کو طردہ در صحنہ نور  
و گریزین ناسنار دل عار داری  
دے دہ جون محبت پاکہ ماں  
بر افروز آتش دیرین من (2)

It has not been printed and exists only in manuscript form.  
It is incomplete but all the MSS contain the same number of verses.  
1. Kulliyat, p. 168.  
2. B.N.MS. Add. 7791 (fol. 36-46); also Add. 16, 793, fol. 206.



Brief mention of it has been made in the ĀTASH KADAH and the  
 MAJMA'-UL-FUSHĀ, <sup>(1)</sup> the latter adding that his style of poetry  
 (obviously masnavī) is not admired by the people of his time.

The following verses are also from the same masnavī: <sup>(2)</sup>

از مثنوی خود در شیرین  
 بجهان ناز شیرین در شکله جواب  
 بدل گفته که مقام مبدوح است  
 گلشن را فوی ز شبنم کرد و شاداب  
 اگر چه سرمه باید و چشم عم نیست  
 لعلیم باغ زده مجنون روح است  
 فراموش کرد محمد افسوس تن رو  
 تمام از شمع زان سر هر که نیست  
 که در گلزار شود به لب چوی  
 نقاب افکنده و مرکب را طلب کرد  
 که در شمش را عیان در نیم رو یافت  
 چنان چایک بر آن بنشست و نشست

His Divān of which several lithographed editions  
 exist consists of 26 qasīdas, 270 ghazals, and 700 verses  
 of fragments and quatrains. The poet himself composed the  
 following Rubā'ī which gives the date of its compilation: <sup>(3)</sup>

این طرزه نکات بحری و اعجازی  
 مجموع طراز قدس تبار بخش یافت  
 همچون گشت مکمل به رقم پردازی  
 اول دیوان بر فی شیرازی

The quatrain is ingenious in so far that by adding the  
 numerals of unit in the last hemistich the sum total yields  
 the number of qasīdas, i.e. 26, and by adding the numerals

1. Majma'-ul-Fushā, Vol. II, p. 24-25.
2. Add: 7791, fol. 39.
3. Maāsir-i-Rahīmī, Vol. III, p. 297.



of ten we obtain the figure 270 which is the total number of ghazals. Similarly to obtain the number of qita's and rubā'is we have only to add together all numerals of hundred and it yields 700. The whole of the last hemistich taken together gives the year of the compilation of the dīvān i.e., A.H. 996. How his dīvān was compiled under the patronage of KHĀN KHĀNĀN has been mentioned above. Below is given a selection from his ghazals and qasidas. (1)

<p>تشنه ساز و مرالب دریاے خون آرد مرا تا بهوش از لقمه های درغنون آرد مرا تا که از شرم گنه دوزخ نبون آرد مرا می برد باره غمی دالم نه چون آرد مرا من به این داری نه خود آیم صیون آرد مرا</p>	<p>عشق تو در بیابان صیون آرد مرا از سی طافات خوشی لا یعلم مطرب کجاست در بهشت من خدا یا تا غم شرمسار میرد من اندیشه ام در کعبه از دیر مغفول گر منم غم غمی از عقل و ضرر موعود دار</p>
--	---

1. "Where is love so that it may take us out into the wilderness of frenzy, so that it may exhaust and make us thirsty and then lead us to the banks of the river of blood.
2. I am insane through the influence of the pleasant wine of vain glory. Where is the minstrel so that he may bring us back to senses by the melodies of his organ.
3. Pray O God send me to Paradise/<sup>and</sup> do not make me feel ashamed so that Hell itself may disown me because of my confession of sin.

---

1. Dīvān-i-'Urfī, p. 7 (margin), Cāwnpur, 1880.



4. I am marching, my thoughts carry me from the tavern of the Magi to the Ka'aba. In fact, I do not know how I am being led there.
5. If I bewail O 'Urff ! I have an excuse to offer for this lack of wisdom and sense. I do not come to this wilderness my frenzy brings me hither.

هر جا که هست جلوه جانان خوشتر است  
در دام طایر صرم این دانه خوشتر است  
چشمین گل است، شیشه و پیمانه خوشتر است  
ساقی کسی بگوشتد نه خانه خوشتر است  
ادل محبت نوب هر دانه خوشتر است  
ز آثره مرویه محبت بیکانه خوشتر است  
کز ناله بای بی اثر آفتاب خوشتر است

هرگز نگو که لغو ز تجمانه خوشتر است  
با برین حدیث محبت رواست سب  
تسبیح و زید خوش بود اما دین در روز  
گر در لبت با ده کشتی فتنه گل کند  
گر شرط دوستی بشناسی شبنم طبع  
در صحبت که شرم و ادب نیست فیض نیست  
عرفی منال بے سوده احوال خود دنگو

1. Never say that the sanctuary of KA'ABA is a better place than the tavern; (1) for wherever is present the splendour of the beloved, that place is lovely and pleasant.
2. It is lawful to speak of love to the BRAHMIN but in the snare laid down for the birds of the sanctuary this bait is more appropriate.
3. It is all very well to tell beads and express devotion but during these couple of days of the festival of roses, cup and wine are much better.
4. If drinking wine in Paradise suppresses riot, it is better still when bowls of wine are drunk in a corner of the tavern.



5. If thou recognisest the responsibility of friendship, the first phase of thy love will be better than the love of the moth for the candle-light.
6. In a company where regard and decorum do not exist, there is no grace or bounty. Do not go that way for the company of a stranger is better than that.
7. Cry not O 'Urfi! unnecessarily and thus give out the secrets of thy heart; for a fable is better than ineffective lamentations.

سرتا بقدم غرقِ نفاہِ افسوس  
بے دیدہ بامیدِ نگاهِ افسوس

یارِ بے مروت بہ پناہِ افسوس  
دستی ز کرم بہ بخششِ کنزِ غایتِ عشق

O God I have come at Thy door of forgiveness in hope of finding a shelter. From head to foot immersed in sin I have come before Thee. Out of Thy bounty endow me with sight for in my extreme earnestness, I have come blind in the hope of being gifted with sight.

حسنِ عمل از شیخِ دیرِ حسنِ طلبت  
و آئینہ کہ نہ گفتہ بجز حسنِ طلبت

فردا کہ معاملتِ ہر من طلبت  
آئینہ کہ دروٹ جوئے نشانزد

Tomorrow when the workers of every craft shall be summoned, When the good deeds of SHAIKH and BRAHMIN shall be investigated, There shall be taken from thee not a grain that thou hast reaped, But for every seed that thou hath not sown, a harvest shall be demanded.

The following stray verses are also his:

بہ شوقِ دستِ ہم سازم کہ در شریعتِ عشق  
ز کلامِ ادبی و خیالِ مہوئی ست



How shall I endure my desire for the beloved for by the law of  
love,

A mere glance is disrespect and a thought of the beloved is  
derogatory to her.

انتظار تو بهار از شکست می ماست  
در نه صد ذوق است در گلشن که در گلزار نیست

To pine for the arrival of fresh spring is through narrowness of  
our own minds.

For there are hundreds of pleasures on the heap of rubbish in the  
dust-bin which are not met with in a rose-garden.

در دل ما غم دنیا غم معشوق شود  
باد که فام بود بخت کن شد شبنم ما

In our heart grief of this world is transformed into the grief  
for the beloved,

Even if the wine were not matured, our flask can easily make  
it strong.

Besides qasīdas in praise of Prince Salīm and HAKĪM

ABŪL FATEH verses from which have been quoted above, the following  
(1)  
are considered to be among his best qasīdas.

در حمد باری تعالی :-  
گوهر هر سود در جیب ریاں انداخته  
بس نهال یون مرغ عقل از آشیان انداخته  
موقت کو شیر حکمی بر نشان انداخته  
طرح رنگ آمیزی از فصل فزاں انداخته  
ای شمع در د در بازار جان انداخته  
نور صدف در شب اند لیسنه او صفت تو  
از گمان ناصبه در چشم خیر کرده جا  
ای بطبع باغ کون از بهر برین صدف



عادت خیار و در جیب کمان انداخته  
 از بنیم مشوه فرش ارغوان انداخته  
 عشقش را بر این انداخته  
 فرش انقباض بر زیر سائبان انداخته  
 آن بختسایه بر این استخوان انداخته  
 عزت و شان را از اوج غرورشان انداخته  
 شادی را مت فشان را ناتوان انداخته  
 نود و سان غمت را موشان انداخته  
 دل بدست آورد، جان را از میان انداخته  
 در کند طره غنچه نشان انداخته  
 کوتهی در جیب عقل نلکه دان انداخته  
 ریزه آنرا انجم اندر دامن انداخته  
 کله تویم در راه عشق خودشان انداخته  
 جوهر اول علم بر آستان انداخته  
 جام آب زندی از دست جان انداخته  
 لطف را در موضع عقد لسان انداخته  
 معجزه اوصاف تو از اوج بیان انداخته  
 لذت آواز و در کام جهان انداخته

سرشت اندیشم را افکنده در دامن تیر  
 در چمنای محبت هر قدمی چون کمر بند  
 معطر طبع اندر بوی معصیت نکتور بال  
 سبایه پرورد غمت در آفتاب رختیز  
 طعمه عشق تیر از مغز جان آورده ام  
 و در دلت را روانی داده در بار عشق  
 هر کی تا شیر غم را داده از دهن محوم  
 زین خجالت چون بدون آیم که دل در موج فون  
 فیض را نازم که هر کس یا بربايت مانده مت  
 صید دل را بهر آگاهی ز صیاد ازل  
 کرده از غرمان لباس مخمر را دامن دراز  
 طعمه فرخوان عشق افکنده اسم در کام دل  
 شمع گوید منع لب من، عشق گوید نوره زن  
 دولت و صلت که در یابد که با آن حری  
 صیرت حسن تیر نازم که در بنرم وصال  
 وصف صنعت نزل لب پر زده ای ز نرد بر و  
 منکم با شمع عقل کل ناک انداز ادب  
 مست زوق غرقیم کنز نعمت تو صیداو

1. O Thou who hast flung the commodity of love in the market of life. The Jewel of every gain Thou hast put in the pocket of loss.

2. The lustre of wonder on the night of apprehending Thy



attributes, has thrown down many an auspicious bird of wisdom from its nest.

3. The arrow that knowledge aimed with unfailing accuracy to hit the target, hardly had it been discharged from the bow, that it took its abode in the eye of bewilderment.

4. Thou as a proof of Thy eternal existence hast laid in the nature of the garden of the world, the foundations of mixing the colour to (show inconsistency) from the autumn.

5. Thou has cast the rapidity of thought into the skirt of the dart and hast placed the habit of stretching in the pocket of bow.

6. In the gardens of love every step has spread a red carpet from the breezes of blandishment like KARBALĀ.

7. The bird of one's nature had hardly stretched its wings to soar in the region of sin, that Thy forgiveness let the falcon of Thy mercy pounce upon it.

8. One brought up under the shadow of Thy love, under the sun of resurrection will find himself on a carpet of velvet under a canopy.

9. I have brought a morsal for Thy love from the marrow of my life, since that phoenix (of Thy love) has cast its shadow over these bones.

10. O Thou Who hast given currency to humiliation in the market of love, hast cast down honour and dignity from their sublime heights.

11. Wherever Thou hast given general permission to Thy love to



produce its effects. Thou hast rendered the comfort-spreading pleasures impotent.

12. How can I get over this feeling of remorse that my heart has thrown in the pool of blood the brides of Thy love pulling them by their locks.

13. I boast of Thy bounty for everyone who has set his foot on Thy path, has brought his heart in his hand and has removed the barrier of life from amidst it.

14. For the eternal hunter, He has thrown the prey of the heart in the noose of the sweet-smelling locks (of the beautiful one).

15. He has made the garment of humility possess a long skirt from divine knowledge and has put emptiness in the pocket of subtle wisdom.

16. Of that morsel which I put into the palate of my heart from the table of love hell took a particle and put it in its own mouth.

17. Religion enjoins upon me to observe silence, while love urges me to speak aloud that Thou too hast ridden in the path of love.

18. Who else can get the boon of Thy union since despite all confidence even the first essence has let his banner fall to the threshold.

19. I am proud of the amazement caused by Thy beauty since in the assembly of union with Thee, the cup of the water of life slipped from the hand of my soul.

20. The praise of Thy skill, that flows from the lips of every



atom, has thrown the faulty speech in the apartment of stammering.

21. How can I open my lips in Thy praise, since the lightening of my insignificance has set ablaze the house and property of my logic!

22. Who am I! The archer of decorum has hurled down from the heights of discourse the supreme wisdom's bird of Thy attributes.

23. I am captivated by the taste of 'URFĪ that from the song of Thy unity, he has given the relish of fame to the palate of the world.

His qasīda in praise of the Prophet beginning with  
(1)  
the verse :

اقبال کرم سگنزار باب هم را  
حمت فخر دشت لاد لعم را

(2)  
and the QASĪDA-I-KASHMĪRĪYA which commences with the verse :

هر سوخته جانے کہ به کشمیر در آید  
گر مرغ کباب مت که بابل ویر آید

are among his masterpieces.

## V.

At this stage, the poet's work can be confidently examined with a view to form an appreciation of his merits in particular branches of poetry.

As is clear from his work, the poet practised the following three branches of Persian poetry - masnavī, ghazal

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(1) Kulliyāt - p.188, Cāmpūr, 1881

(2) Ibid, p.87.



and qasida. The poet himself has put forward claims in no modest terms of his own excellence in different branches of poetry and not a few of his poems vaunt of his superiority to all the acknowledged past masters of the art. Thus he (1) says:

الضاف بده بوالفرج والوری امروز  
بسم الله ز اعجاز النفس لجان دہ باز  
بہر صفت غنیمت نہ شکارند عدم را  
تا من تعلم اندازم و گنبد علم را

And again:

ما ز شمس سعدی بہشت خاک شیراز را بود  
گرمی داشت باشد مولد و مادے من  
دم عیالے تمنا داشت خاقانی کبر عزیز  
also: بہ اعدا و صبا اینک منم بقر و النش

But for a dispassionate study of the poet we have to look elsewhere than swallow the pills offered by him. Because of 'URFI's extreme popularity as a poet, criticism of his literary work demands exceptional carefulness and candour. The poet has been denied justice at the hands of critics who on account of his unamiable character take him severely to task. On the other hand at a latter date the poet found biographers who indulged in his personal praises so overwhelmingly as to cast his true poetic genius into the shade.

Mention has already been made of his two masnavis. Luckily the poet's work was not to end with it, for in both the masnavis there is hardly anything which would have done the poet any great credit. Compared with the laurels which

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1. Maāsir-i-Rahīmī, Vol. III, p. 292.



he achieved in qasīda-writing, his masnavīs are a singular failure. The only consolation seems to be that the poet must have composed them only in compliance with the traditional convention which expected all great poets to write a khamṣa as a Javāb to the classic work of their predecessors. The tone of his masnavīs is monotonous and the anecdotes are unimpressive. Here and there the poet succeeds in introducing original combinations of words and metaphors but none too brilliant. The poet must himself have realised that his sphere to display his poetic genius laid elsewhere than in masnavīs. This is explained also by the fact that neither of his masnavīs is too long. A contemporary <sup>(1)</sup> estimate of his masnavīs is best described in the following verse:

مثنویش رنگِ فصاحت نداشت      کمان رنگ بود ملاحق نداشت

Even SHIBLĪ who is an ardent admirer of 'URFĪ and speaks of him in terms quite unusually enthusiastic had to confess that <sup>(2)</sup> there are traces of at least immaturity in his masnavīs.

1. با مقتدر حکیم ما ذوقِ پسرِ حکیم بهرام برادرِ ابوالفتح گنبدنی پایۀ مثنوی او کم است  
و درین باب میگوید: عارفی ما در غزل استاد بود      خانه ضرب و دمه آباد بود  
مثنویش رنگِ فصاحت نداشت      کمان رنگ بود ملاحق نداشت

(Haft Iqlīm)

2. Shi'r-ul-'Ajam, Vol. III, p. 98.



It was perhaps due to the fact that 'URFI's temperament was unsuited to the calm and philosophic tone to be adopted in masnavī. Though his youthful vigour finds eloquent expression in his qasīda and ghazal, yet his masnavī is feeble and awkward in narrative to a degree almost betraying lack of interest and consequently of concentration on the subject. The lack of enthusiasm can be explained away to a degree by the fact that the spirit which animated him to imitate old masters belonged to a past age and did no longer possess enough driving force to inspire the poet. Moreover, 'URFI's masnavīs had to suffer a natural death, as it were, when comparison had to be drawn with similar works of the old masters who had said the last word in this branch of Persian poetry. Besides even the imitators had carried this art to such an extreme perfection in the direction of technical excellence that little had been left for 'URFI to improve upon. Lastly this special branch of Persian poetry had become so conventional and academic that it was scarcely suited to a poet who was destined to usher in a new era, the very essence of which laid in their discontinuation. All avenues of further advance and incursions in this direction had been fully exploited and little more had remained to be achieved. It was high time to call a halt but a genius was needed to do it. It fell to the lot of no less important poets than



FAIZI and 'URFI. But such a genius 'URFI displayed in branches of Persian poetry other than masnavi which he definitely seemed to have abandoned.

In his following couplet, he declares ghazal to be his sphere, but it is chiefly for his qasida that he is famous.

قصیدہ نظم ہوں بیسگان بود عرفی      تو از قبیلہ عشقی و طیفہ ات غزل ست

"Qasida is the composition of people who have greed as their profession, O, 'URFI Thou art from the tribe of love. Thy recitation is ghazal."

His ghazal was decidedly of a better and higher <sup>(1)</sup> order than his masnavi. His ghazals possess all the essentials of a love poem. Though he does not share the fortune of HAFIZ, yet he too revels into the ecstasies of love with an equal fervour. His ghazals display the ardour and passion of love and reveal the poet's vivacity of temperament. Unlike FAIZI and HAFIZ his ghazals are not overcharged with philosophic ideas and it is very rare that any deeper significance than is self evident can be attached to his words. Some of his best ghazals rise to the highest level and form an interesting comparison <sup>(1)</sup> With HAFIZ, e.g. the following ghazal:

1. Dīvān-i-Hāfiz, p. 8; Tehcrān, A.H. 1306 and Dīvān-i-'Urfī, p. 6.

2. c.f. the following extract from Khair-ul-Bayān, Or, 3397, fol. 281a.

مولانا عتیم گفت کہ اگر عرفی در شاعری کوشش نماید دہند سال امان یابد، شعر بیچ نہر  
را دیگر کسی نہ خواہد خواند



امید عیش کی دہل شراب کی  
 بکے لٹکے جوانی سے نتوان کر  
 بدوقی حکیمہ زندان کی حق مخلوق شیخ  
 بدلے دیدہ دل را زنی شتابانم  
 ملکہ محبتی ذرہ داعی قدم  
 لڑنے عشق ابدی سرود عرفی دوش

عرفی -  
 ہوائے باغ کیا طائر بید کیا  
 سرور بارہ کی لٹکے شتاب کیا  
 صریح کلمہ خلوت کیا شراب کیا  
 کئے رنگویدم اے خفاں شراب کیا  
 وگرنہ ذرہ کی مہر آفتاب کیا  
 کیا حق صہر ب ز آفتاب کیا

حافظ -

صلح کار کیا دمی شراب کی  
 دلم ز صومعہ معرفت و خرقہ سالوس  
 صہ نسبت است بہندی صلح و تقوی را  
 زروئے دوست دل دشمنان صہ دریادہ  
 ہو کھل تبشیر مافاک است غلط  
 لٹکے کہ یاد خوشش باد روزگار وصال  
 قرار د خواب ز حافظ طمع دہانے دوست

بہ بیس لفاؤن راہ اڑی بت تاب کیا  
 کیا لست دیر معان و شراب تاب کیا  
 سماع و عطر کیا لہجہ رباب کیا  
 مراغہ مرده کی شمع آفتاب کیا  
 کیا رویم لغو ما ازین صاب کیا  
 خود اڑ کر شمع کیا رفت و اڑن عتاب کیا  
 قرار حبیب صہوزی کہ دم خواب کیا

The following ghazal of 'URFĪ expresses most lucidly and with an equal if not more ironic suggestion than several (1) of HĀFIZ's ghazals on the subject:

1. Dīvān-i-'Urfī, p. 54.



بدیر دریں مئے و جام کی گفتہ  
بہاں گروہ کہ سے را حرام کی گفتہ  
کسانکہ عیب اسیران دلم کی گفتہ  
کہ اہل دیر مغاں را سلم کی گفتہ  
بہاں کہ بد در بیت اہل لہم کی گفتہ  
ز اہل دل تشنیدم کہ نام کی گفتہ  
کھاتے کہ بچہ ناخام کی گفتہ  
سکھنور ان جو تہرا خوش کلام کی گفتہ

کھاتے کہ ناموس و شک نام کی گفتہ  
بہاں کہ ہے کہ فہ فتویٰ دندہ دہری  
فغان کہ جلد فتادند و شک نام و ام  
لہن دیر تشنیدم ز غادمان حرام  
لطوف کعدہ تشنیدم ز زائران صم  
رہوز آتش مہری کہ بہرین تشنیدم  
تمام بودہ بیکیم ف گہر نام و غافل  
فغان ز طبع لوطی غلط نامی ز فغان

As can be seen, his ghazals are radiant, fervent and musical. Not infrequently the forceful expression of his ghazals rouses one; and often they exercise a peculiar hold on the mind. Turning attention to the literary excellence of his ghazals, one is impressed by the richness of the vocabulary. Most of the metaphors employed are original though sometimes strange, e.g.

قد جلد ساز، شہزادہ صیرت، مریم کردہ  
یک آغوش گل، یک خندہ لب، دست ناز

'URFĪ was a romantic young poet, and to a naturally receptive mind like his the consuming passion of love was too well suited. The frantic lover in 'URFĪ cannot be better illustrated than quote some of his own verses on the subject. These expressions do not only give us a clue to the poet's mind but provide an interesting study of the intricacies of love, the different phases and situations created by the poet's fancy involving expressions of blandishment and passionate



amatory to pangs and sufferings of privation:

ز وصلش یافتم ذوق کہ نبود انتقام آن را  
کہ ہرگز نہیں دانی بدل نہ بنادہ ہجران را  
ایں مصداق و محبت زہم اند و حقہ اند  
ایں بد شمع است کہ از یکہ گم او فہم و حقہ اند  
ہفتن (شہو) گاہے بود مکیے بنار  
در نہ مویں بے طلب صدرہ تھا شاگردہ بود  
یارب تو نگہ دار دل فلو تیاں را  
کھاں منجمہ مست مست و در عروصہ باز است  
قبول خاطر مستحق شرط دیدار است  
از ان بہ در و دیگر ہر زمان کہ فقام  
حکم شوق تھا شا مکن کہ بے ادنی است  
آہ از ان حوصلہ تنگ و از ان عشق بلند  
کہہ دلم را گلہ از صہرت دیدار تو نیست  
ز شلوہ آئے حفاہین دو لون چہ شد لیک  
میر و ی باطن و دی گوی بیاعرفی تو ہم  
ہر گاہ از لطف بہ گیس میل تو بیش است  
لطف خودی برو گیس یائے ارفنا رصیت  
دو عالم سوختن نیز نگ عشق است  
اول ملک سینہ عا باش کہ ریش است  
آں صفاں مست جا لست کہ شب تابسم  
شہادت امتدائے جنگ عشق است  
لے آئندہ نرفت مست عذراں دلت از دست  
میں کشد جام در کیفیت ہے آگہ نیست  
عالمے در جلوہ و عاشق نہ بیند غیر دوست  
کیک لموظہ تھا شا کے آن دست عیناں باش  
فغاں ز غمزدہ شوخی و وقت تنہائی  
گم ز معجزں پیر می اندر کھا رواں عمل کیجے مست  
بہانہ نہ بخود آغاز کردہ در جنگ است

As has been stated above 'URFĪ's fame chiefly

rests on qasīda to which we now revert. It is in this branch of poetry that we see the real 'URFĪ, 'URFĪ the romanticist, and the innovator. He is seen at his best and in truest colours in his remarkable qasīdas. I purposely call 'URFĪ the romanticist for he with his contemporary FAIZĪ was one of the earliest who revolted against pseudo -



classicism which was prevalent immediately before their time. The style both of prose and poetry was notoriously classic in ideal and was at once conventional, academic and pedantic. 'URFI smashed the current canons of verse composition and made a complete departure. He disobeyed the ancient unwritten law to imitate and follow the old masters in their footsteps. He no longer felt bound to conform to the rules of this 'artificial' school. The artificiality and conventionality of the old school had made Persian poetry almost sterile. 'URFI urged a return to simplicity. Thus he imported into poetry a freshness not only of subject and feeling but also of treatment. His originality and freshness was not confined to new ideas alone but was also palpable in new combination of words and phrases, metaphors and similies and tone and sentiment. Though it was a return to express simply and naturally yet 'URFI's romanticism differed from identical movements in other literatures. Unlike other similar movements, it did not entail a return to the quaint and unfamiliar and did not at all tend to the merely crude and grotesque. In 'URFI's romanticism the interesting, the picturesque and the romantic was not to be emphasised at the expense of correctness and elegance. The style introduced by him was to be the vehicle of pathos and profound emotion; but at the same time free from the cumbersome technique and conventions



of the artificial school that preceded him. The perfection of his style lay in perfect simplicity. It was a pure style inasmuch as he had rigorously pruned away much tentative effusion and superfluous so characteristic of the style of his immediate predecessors. His forceful diction and eloquence fortified his style still further, for he introduced a new spirit to support and reform the shadowy body of a subject previously so little charged with tangible significance. His style was also marked, (to borrow SHIBLĪ's words) 'for continuity and congruity of topics.'<sup>(1)</sup> His qasīdas are characteristic of this style. They are of a far greater interest than his ghazals because in them he allows far freer scope to his sublime artistic originality. In qasīda he shows a thorough and easy mastery of beautiful flow of words. His simple force of originality in style and spirit distinguishes his qasīda from all spurious attempts at artificialities the poet once exhibited in his masnavī verse. It is within the limits of this his more characteristic work, i.e. his qasīda, that we must look for the credentials of his fame. They embody all the salient and distinguished notes of his style. They are brilliant, harmonious and graceful. The force and profound subtlety of his diction and the absolute expression in a simple and natural manner

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1. Shi'r-ul-'Ajam, Vol. III, p. 107.



are the main distinctive gifts which give him a high rank beside ANVARĪ, KHAQANĪ and ZAHĪR FARYABĪ. The poet's creative mind embellishes his verse with the use of original and new figures of speech. His qasīdas are impressive also because of their superb form.

Introduction of anything new and fresh in poetry is a feat only a few achieve and than which there is no surer or stronger sign of original genius. 'URFĪ not only possessed this but was also gifted with the faculty of assimilation as distinguished from imitation. In qasīda writing he followed to some extent ANVARĪ, KHAQANĪ and ZAHĪR whose meter and rhyme he adopted. The following provide a few examples.

In imitation of ANVARĪ's qasida beginning with the verse:

مهرم خوشید جواروت در آید به محل (شهب روز کند ادم شب را ارجل)

'URFĪ wrote the following qasīda:

چهره هر دوازده چنان خست کند چون بگل شب شود نیم رخ و روز شود مستقبل

In the style of KHAQANĪ's qasīda beginning with:

دل من پیر تعلیم است دین طفل زبانه اش دم تسلیم سر عشر و سر زلزلت نش

'URFĪ wrote:

دل من باغبان عشق و صیرانی ملک نش ازل دروازه باغ و اوج و صیاب نش

As a Javab to ZAHĪR's qasīda commencing:

سبزه دم که شد دم محرم سر دای سرور شنیدم آیت تو بوالی الله از لب حور

'URFĪ composed:

سبزه دم چو زدم آتیش به شمع شمعور شنیدم آیت استغوا عالم نور

The influence of these poets was not quite inappreciable on the style of 'URFĪ. He had studied the work of these masters and though he tried to imitate them, yet he



soon realised he had little to borrow from them. Their similies and metaphors appeared too stereotyped to him which he no longer desired to incorporate in his own qasīdas. He therefore, developed his own style, salient features of which have been mentioned above. Though there is hardly any direct imitation or adaptation of these poets, yet the lessons learnt at this school of great masters could not fail to leave traces upon the disciples work. Their influence animated a general elevating and quickening of the pupil's work. Their influence resulted in redistilling the noble style of the poet.


It is now beyond doubt that this talented poet who died at such an early age was a genius. Not only did he himself produce verse of absolutely the first order, but he leavened the minds of other poets who copied him and acknowledged him as their master. The influence he exercised over poets of his own age as well as those who came long after him not in India alone but also in Persia and Turkey, entitles him most properly to be classed with the greatest minstrels of Persian poetry. His unrivalled qasīdas formed a model for a host of subsequent writers who imitated him alike in the matter and manner of his work. Mr. E. J. W. Gibb in his History of the Ottoman Poetry, estimates 'URFI's influence (1) on Turkish poetry in the following words:

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1. Ibid., Vol. III, pp. 247-48.



"The efflorescence of the qasida was no doubt in great part due to the influence of 'URFĪ of SHĪRĀZ, the most illustrious Persian poet of the day. He was soon recognised as a master by the contemporary Persian poets, and as a matter of course, his works were forthwith studied and imitated in Turkey. His influence together with that of the Indian FAIZĪ, who however effected more by philosophic tone of his writings than by his style, form the most potent foreign elements in moulding the Ottoman poetry of this period, when the supremacy of 'ALĪ ŠHER, JĀMĪ and the earlier masters had almost entirely passed away."

An appreciation of 'URFĪ's work will be incomplete without adding a few words about another branch of poetry, i.e.  or satire which he practised though, no doubt, to an extremely limited extent. It is difficult to agree with my compatriot and most eminent critic SHIBLĪ when he observes that "despite his arrogance and conceit 'URFĪ did never pollute his tongue by indulging in satirizing."<sup>(1)</sup> There is enough evidence in the work of the poet himself that discredits such a view. Of the poets' witticism which not infrequently degenerated into sarcasm examples have been cited above. But in his poetical work, too, we become aware of a latent strain of irony in the poet's temper which at times breaks out in

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1. Shi'r-ul-'Ajam, Vol. III, p. 95.



sharp sarcasm and satire. The following quatrain is a satire (1)  
on a shawl sent to him by ZAHŪRĪ:

ایں شمال کہ صفش نہ خودِ قمرِ بہرست  
آیاتِ عنوتِ ہمِ التفسیرِ بہرست  
نامش نکلنی تھا غی کشمیرِ کز و  
صدِ رخنہ بکارِ مردم کشمیرِ بہرست

'URFĪ wrote yet another satirical poem on a horse given to him by the emperor AKBAR. Some verses from it are given (2)  
below:

شما شبہا فقہت ایسے کہ دارو  
لبنغوز لطف تا بہرِ سائیم لعلِ عرض  
ستمِ بہرِ او سوارِ زعفرانی پیادہ ام  
کما ہے بطولِ سی زدمِ انون زدمِ لعلِ عرض

The following verses 'URFĪ wrote during an illness which (3)  
reveal his style of biting satire:

تو افتاد دریں حالِ دوستانِ فیج  
بہ دورِ بالش و لبتہ ستادِ مہجوں مجید  
یکے بہرِ لیش کشد دست و کچ لنگرِ دین  
کہ روزگارِ وفا نہ کہ کمر و جانِ پیر  
یکے بہرِ نرمن آوازِ دلفگدے ضرب  
کنند شروع و کشد آتشِ بیدہ تر  
کہ جانِ من سمجہ را میں رہست دباہِ فوت  
تمامِ راہِ روا یم دہر و اکب بہر  
یکے بہرِ صرب زبانی سخنِ طرازِ شود  
کہ اس وقت تو یایج القذیب صبر  
کہ دینِ منافقان را چہ آورم بہر  
قد لے غر و جل محکم دہرِ سنی

"My body has fallen in this predicament and my eloquent friends stand like pulpit around my bed and pillow.

One pats his beard and bends his neck saying, "O soul of thy father, with whom did fortune ever abide?"

1. Add: 16, 793, fol. 278. (In the appendix to his divan)
2. Add: 7791, fol. 105. (Kullīyāt-i-'Urfī)
3. Add. 7791, fol. 103, c.f. Brown, Vol. IV, pp. 246-7.



Another with soft and sad speech begins drawing his sleeves across his eyes full of tears.

"O my life, all have this road by which they must depart; we are all travellers on the road and time bears forward the riders."

Another one embellishing his speech with smooth words, says, "O! thou whose death is the date of the revolution of news." May God mighty and glorious give me health again, and thou shall see what wrath I pour on the heads of these miserable hypocrites."

It is true that the poet successfully exercised restraint over himself and refrained from indulging in employing an undignified language at such occasions. While to his credit his early education and good breeding of which he was so proud stood him in good stead we cannot overlook the fact of the poet's unfortunate death at an early age. Given a long age the result and developement in this branch of poetry might have been different.

To conclude this literary appreciation of 'URFI's poetical work, the following verses are quoted to illustrate some of the distinctive features of his style. Examples of forcefulness and diction involving dignity, arrangement and appropriateness of words, elegance of style and flow of ideas:

اگر نینب دیدم صبح و از توں گزیدم  
دگر نیت بکنم آفتاب و خورشید گزیدم  
هر سحر و لیش اگر باز شگافی به فرد  
سومناقی ست کم چیده ست در لاف و بیل



Examples of his innovations i.e., introduction of original combinations of words and metaphors.

حاجی کن تو کہ اقبالِ کدے ست و کدے  
خا بہ دولت او چہرہ تو فنیقِ شای  
بلبلِ لطفِ بنِ ابہام غلط و صی سرے  
بہ حمدِ کاہ زلیخا کہ بود یوسف زار  
رزمِ کاہ و نوشا نہ صفاک  
نعم جو تحتِ یوسف دریدہ در بازار

مہی کن تو کہ فرزندِ میحِ ست میح  
ناخنِ چہرہ او پر دہ تحقیقِ شگاف  
گل اندیشہ من سم غلط و معجزہ رنگ  
بہ برقعِ مہ کنعان کہ بود من آباد  
بزمِ کاہ تو حمدِ یوسف  
دلہ جو رنگِ زلیخا شکستہ در صلت

Illustrations of his novelty of expression:

سہ سنت کہ آن عزیزت ز نارِ نوسیت  
باورِ منی کند کہ ملکِ محکم گسار شد  
ہرگز از خونِ کس رنگین نشد دامنِ پا  
کہ تا از خمِ جہانِ رنگ می گبر

لے بر من چہ زنی طعنہ کہ در معبدِ ما  
ساقیِ توی و سادہ دلی بیس کہ فتحِ شہر  
ز جہاں برداشتیم و فتح کردیم لیک  
بلدک جو ہر شمشیرِ نازِ خواہم

# VI.

It will not be without interest to complete the monograph on 'URFĪ with an estimate of his poetic genius as understood by some of his contemporaries as well as by eminent critics and writers of later times. FAIZĪ, the poet laureate of 'URFĪ's time has a high praise for the poet. He observes:

1. B.M.MS., Egerton, 695, fol. 175a.



عرفی شیرازی کہ بہ بلند کد و نور قدرت و ایجاد معانی و جاشنی الفاظ  
و سرعت فکر و دقت نظر نقیہ کے راہوں اور ندریدہ و نشنیدہ

"URFĪ of SHĪRĀZ who in loftiness of thought, in forcefulness, in invention of meaning and sweetness of words and quickness of thought and minuteness of observation is (unique) I, the indigent have neither seen nor heard anyone like him."

BADĀONĪ gives us an idea of the popular recognition of the poet during the latter's own life time in the following words:<sup>(1)</sup>

"URFĪ and SANĀĪ have wonderful fortune with their poetry. There is no street nor market where booksellers do not stand by the road side holding the dīvān of these two poets. And the 'IRĀQĪS and the INDIANS buy them as a token of blessings."

Still further proof of 'URFĪ's popularity is contained in the following words of the author of the MAĀSIR-I-RAHĪMĪ:<sup>(2)</sup>

چندون ابداع معانی غریبہ و مضامین عجیبہ و ابیات عارفانہ و عاشقانہ کہ او کرده  
ایچ کس نظم و این طور شہرتی کہ او را بہم رسیدہ ایچ یک از امثال و اقربان کہ استادان  
و سخنوران یا ضمیمہ مثل خاقانی و الزہری و سعدی و شیخ نظامی را در زبان صیانت  
این اشتہار در قصیدہ و غزل و مثنوی بنورہ - شہرت او بجائے رسیدہ بود

1. Muntakhabut-Tavārīkh, Vol. III, p. 285. And Khairul-Bayān, fol. 281a.
2. Ibid., Vol. III, p. 293.



کہ دیوانِ تحریکات و قصائد اور اسٹنی سہاں و نلتہ دانانِ لہویدہ دار بہر باروئے خود  
لبتہ شب و روز با خود ہمراہی داشتند

Iqbāl, the greatest living bilingual poet of India pays a warm tribute to the memory of 'URFĪ in a full page poem in his well-known book BĀNG-I-DIRĀ which is reproduced below. (1) 'URFĪ is greatly appreciated in India and is still extremely popular and widely read.

محل ایسا کیا تعمیرِ عرفی کے تجل نے  
فضائے عشق پر تیر کی اسنے نوا الیہ  
مرے دل نے یہ اکدن اسل شربت سے نکایت کی  
مزارِ اہل عالم میں تغیر آگیا ایسا  
فغانِ نیم شب شاعر کی بارگوش ہوئی ہے  
کئی کاشعلہ فریادِ مظلومت رہا کیسا ؟  
صدِ اقرب سے آئی نیکوہ اہل جہاں کم کو  
صدیِ راقبہ متری خوں جو عمل راکر اس سینی :  
تصدق جس پہ صیرتِ ضامنہ سینا و فارابی  
میدم جس سے ہیں آنکھوں کو ایشکِ اشغابی  
نہیں مٹا مٹے عالم میں اب ساواں بے تابا  
کہ رخصت ہو گئی دنیا سے کیفیت و ہیمیا  
نہ موجبِ چشمِ محفلِ آشنائے لطفِ بے نوا  
گمراہی نے شب پرستوں پر سحر کی آسمانِ تابا  
نوا رانچہ تری زریں جو ذوقِ لغہ کم یابی



## NAZĪRĪ OF NĪSHĀPŪR

MAULĀNĀ MUHAMMAD HUSAIN was the full name of the poet better known by his TAKHALLUS as NAZĪRĪ. Accounts of the early life of this poet are meagre and inadequate. This much, however is known that he spent the early years of his life in literary pursuits in his native town, where he carried on the business of a goldsmith also. He exhibited his poetical talents while he was quite a young man and practised the composition of verse. Love of travel and a desire to visit places abroad, made him quit his home at the death of his father and temporarily reside at KĀSHĀN. Here, he availed himself of the opportunity of joining in poetical contests with leading contemporary poets of Persia. Among those poets of note with whom NAZĪRĪ entered into such poetical contests were his contemporaries HĀTIM of KĀSHĀN, FAHMĪ, MAQSŪD, SHUJĀ' and RAZĀ'Ī. At these poetical contests NAZĪRĪ not only equalled, but many a time excelled, his rivals. According to the author of the MAĀSIR-I-RAHĪMĪ<sup>(1)</sup>, the ghazal reproduced below is reminiscent of the poet's contests at KĀSHĀN. It was composed on the basis of a popular hemistich. It runs :

لوازد بر کرا رے تو باشد  
کدی تر ستم درد جائے تو باشد  
سرخارے جو در جائے تو باشد

نیک فردور ایمائے تو باشد  
نیاز ارم ز خود بر گز دے را  
شود مجروح سخنر استخوانم

(1) Ibid, Vol.III, p. 115.



لگا ہ کار افزائے تو باشد	سے آشفتنی در شور آمد
عناجب گم یزیدے تو باشد	مہرینے کز فرد با یحیی سازد
کہ مغموشش تمنائے تو باشد	نبایت سینت طومار دے را
کہ رامش بہر قشائے تو باشد	کہ درت سینت کجای سیمہ را
کہ در دے خوش صباے تو باشد	مگر صد رنگ ہی روید از ان خاک
مہرین بادہ پیمائے تو باشد	مگر کہ ہرک پیش از خواب میزد
کہ در دے تو سببائے تو باشد	لطیفی ز ندگی در دے دل جو

1. The heavens are hirelings of your wishes and honour whom-  
ever you desire.
2. As far as I can help, I do not hurt any heart for fear lest  
you might have an abode there.
3. If only a thorn pricks your foot the very marrow of my bones  
becomes sore.
4. There is tumult in the wine of commotion which must be  
due to your excitement promoting looks.
5. The rival who trifles with wisdom has to lament your wrath  
by crying.
6. There is no end to the long roll of that heart whose dis-  
course is its yearning for you.
7. No regrets are cherished by that palace of breast whose path  
is for your recreation.
8. From that dust grow flowers of a hundred colours in which



exists the cheerfulness of your water of immortality.

9. Whoever rises first from sleep early in the morning is a rival of your wine-drinker.

10. O NAZIRI! Seek life in your broken heart so that your pain may become your remedy.

Having made a name for himself at KASHAN as a poet of some merits he went to India to benefit by the patronage of some great lover of poetry. The author of the MAASIR-I-RAHIMI's account of NAZIRI's migration to India is in the following words:

و چون قدرت خود را از این بر ساخت و پایید و مرتبه اش بلند گردید، ممدوحی که شاکسته مداحی او باشد  
 می خواست بر این نمونی بخت بیدار حذب خدمت و ممدوحی این شاکسته مدح و ثنا گریبان گیر  
 او گشته به ممد و شان کشا نرید

In fact, NAZIRI, like several other poets of his day had found the liberal patronage of poets extended to them in India by the Mughal court and by the KHAN KHANAN irresistible. His love for travel combined with the rosy prospects of fortune that it had in store for him, served a great incentive to attract the poet to India. Consequently about the year A.H.991, he left KASHAN for India where he entered the service of the KHAN KHANAN. Once in the favour of his patron NAZIRI soon became a rich man. The poet benefited by the bounty of the KHAN KHANAN who on several occasions lavishly rewarded him. <sup>(1)</sup> The following is one of

1. Atash Kadah, p. 146.



several instances of its kind. One day NAZIRI out of curiosity asked the KHAN KHANAN what the bulk of a lac of rupees might be. The latter immediately ordered a pile of gold of that amount to be placed before NAZIRI who thanked the nobleman, expressing gratification at the fact that for once in his life, thanks to the generosity of his patron, he had seen so much wealth. At this the KHAN KHANAN with his usual gesture of munificence gave the whole amount to NAZIRI.<sup>(1)</sup> On several other occasions too he was generously rewarded by his patron. The fact is very well described by RASMI, a contemporary poet of NAZIRI, in the following lines of the panegyric he composed in praise of the KHAN KHANAN.<sup>(2)</sup>

رسیده است بجایم که شاعران دیگر  
که خون رشک جگر از دل سخی هر در  
ز رشک نامه او نشنم لب لب کوثر  
چون که بگر معانی ش لبگند جا در

ز ریزه چینی فوانت لطیفی شاعر  
شده بهر مدحش قصید انشا  
ز لوب خامه او مضطرب دل همچون  
لباس لفظ شود سنگ در بر معنی

After a period of little more than four years' stay in India, the poet was introduced to the court of emperor Akbar about the year A.H.996. It was on the occasion of the birth of a prince in the royal family that NAZIRI made his debüt at

(1) Khazāna-i-'Āmira (Ghulām 'Alī Āzād) p.437. Cawnpur, 1900 also Rūzi-i-Raushan, p.709, Bhopal 1880.

(2) Maāsir-i-Rahimī, vol.111, p.116.



(1)  
the imperial court. He composed several qasīdas in praise of the emperor, but except for occasional usual gifts he did not succeed in gaining much favour with the emperor. The following verses which occur in one of his qasīdas in praise of Akbar indicate that he had rivals who made it difficult for the poet (2) to establish his position at the court :

مدلم در پیش افتاده اند، بجز وصال  
گهر بجز در ظرف گشتہ زر سرخ سفال  
لذہ تو بدو آرد از ہبوط وصال

جماعت ز سینہاں تیرہ طبع دنی  
ز بے تمیزی ای ناندان کم مایہ  
سزد کہ اختر نظم مرا بیک ساعت

The poet, however, had realised the futility of any efforts to seek favour at the imperial court. He found himself neglected and his genius unappreciated. He therefore ceased attending the imperial court, once again mainly relying upon the bounty of the KHAN KHANAN.

He remained in the service of this nobleman till A.H.1002, when he sought leave from him with a desire to proceed to Mecca on a pilgrimage. He wrote a beautiful qasīda on this occasion, eulogising the KHAN KHANAN; and at the conclusion of which he solicited a sufficient sum to cover all his expenses.

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(1) Kullīyāt-1-Nazīrī, p.317, Lucknow, 1874.

(2) Kullīyāt-1-Nazīrī, p.317, Lucknow.1874.



The request was granted. The qasida commences with the verse :

ز سیر تجرید بگیم جو بچم مئے مغانی  
بدر و لباسی بر تن جو بوشدم مغانی

and the verses which alluded to the grant of allowance, are :

ہمیشہ میں ہیں مغانی لعلایت تو دیم  
تو اگر دہی و گھر نہ ہم دھوئندہ تو دیم  
کدائے کعبہ دارم ز در خدائے گمان رو  
بجز میں دعا نہ دارم کہ جز میں ریا دیکر  
مہ عجب اگر بیایم ز تو زاد آں مغانی  
کہ نظر بدوست دارم نہ بکج شالگانی  
مہ غریب تازہ دارم نہ دروغ قیاسانی  
کہ محض رسا نہ جو بہ مقصد مغانی

The author of the MAASIR-I-RAHIMI is obviously erroneous in his chronological data when he records the year of NAZIRI's pilgrimage to Mecca, as A.H.1012. There is strong internal evidence from the poet's own DIVAN which discredits this date. It is known that KHAN-I-A'ZAM MIRZA 'AZIZ KUKA the step-brother of emperor AKBAR, sailed for Mecca by the same boat as NAZIRI. Further at Mecca the poet had been plundered by the BEDOINS who had deprived him of all means to return to India and NAZIRI would have been left stranded and destitute but for the timely help of KHAN-I-A'ZAM. The poet composed a qasida in his praise and narrated his own pitiful tale. Through the generous help of the nobleman, NAZIRI was assured a safe return to India. KHAN-I-A'ZAM performed his pilgrimage in the year A.H.1002.

(2)

Below are a few verses from that qasida :

بہ گوشہ نظر التفات محتاج  
رے لعلایتی خود چنان مگر سالم  
بسیل مرحمت از خاک دلم بردار  
میزارم کہ قدون گشتن بہ بیم زگار  
کہ ہر نوشتہ مرہ باز گردم از ارگار  
کہ ہجو غلبہ عطشان منارم ہزار

(1) Kulliyat-i-Naziri, p.323, Lucknov, 1874.

(2) Kulliyat, p.325 c.f. the following :

ایں قصیدہ در راہ کعبہ لعلایت ساقیان مریدان بدیل صبح نواب محمد عزیز العظمیٰ خان منظم شد



Again there is little or no doubt as to the fact that the death of PRINCE MURĀD occurred in the year A.H.1007<sup>(1)</sup> when NAZIRĪ wrote his famous elegy. While the prince was alive, the poet had composed a qasīda in his praise and in its title the poet mentions that it was written after the poet's return from Mecca which must have been before A.H.1007, the date of the prince's death. It reads :<sup>(2)</sup>

این قصیدہ نیز بعد از عادت مکہ منظم بہ احمد آباد گجرات در مدح شایر ادب ہمایوں نثر او  
شاعر مراد گفتہ شد

After his return from Mecca, the poet attached himself to PRINCE MURĀD in whose praise, he composed several qasīdas. The first time the poet was introduced to the prince was when the latter was in the Deccan. An interesting account of the poet's extreme nervousness is given in one of his own qasīdas wherein he describes how he was so much confused at the sight and glamour of the prince's court that he completely forgot to perform acts of obeisance before the prince. When he was reprimanded for his misbehaviour by the courtiers, he excused himself in a most poetic manner. Below are the poet's own words :<sup>(3)</sup>

لگا ہوا تہنیم و رسم سجدہ رفت از یاد  
نہا رسید کہ اے روشنائی مادر زاد  
ہر دم کعبہ و غفلت ترا ہمہ حال افتاد  
کہ تا منم نہ چیں دولتے گشتیم شاد

زد لغریبی آئین و فرستطانی  
جو خوب رسم ادب را بجا نیاوردم  
بساط و شش و تکبر ترا ہمہ پیش آمد  
جواب دادم و گفتم بہ جرم محمد دردم

(1) Smith, Akbar, The Great Mogul, p. 458.

(2) Kulliyāt, p.332

(3) Kulliyat, p.333.



NAZĪRĪ was greatly moved at the death in A.H.1007 of the prince whom he laments most pathetically in his famous elegy beginning with the verse :

آفتاب هر در لیل و جهان هر ندامت است      این روز بزرگ نیست کم روز قیامت است

After his return from Mecca and soon after the death of PRINCE MURĀD the poet became something of a recluse, adopting and leading a religious life and settled at AHMADĀBĀD GUJARĀT. It was from this seclusion and retirement that the poet went to the imperial court again in response to the summons of the <sup>emperor</sup> JEHĀNGĪR who had ascended the throne after the death of his father in A.H.1014. In the 5th year of his reign corresponding to A.H.1019, the emperor JEHĀNGĪR invited NAZĪRĪ to his court, when the latter presented a qasīda to the new emperor. The qasīda was composed after the style and manner of ANVARĪ and the poet was richly rewarded. In his memoirs, the emperor JEHĀNGĪR himself records it in the following words :

تظیری یغیاوری که در فضی شعرو شاعری از مردم قرار داده بود، در گنجرات بعد از تجارت  
لبسری نمود و قبل از این طلبیده بود و در این و لا آفرید ملازمت کرد، قصیده (الموری)  
را که عجب با زبانی و جملات جهان را، تسبیح نمود و قصیده هم بهجت من گفت  
گذرانی، هزار رویداد و اسب و خلعت بصله این قصیده بدر مروت نمودم

It took the poet three months before he could have an audience with the emperor for the latter was on his hunting expedition. This has given SHIBLĪ reason to criticize the poet whom he accuses of a greedy nature. However, the poet was more fortunate with JEHĀNGĪR than he had ever been with the late



emperor. NAZIRI received rewards from the new imperial master on more occasions than one. JEHANGIR once desired him to compose a suitable inscription for a palace which was then in process of being constructed; the poet recited extempore the ode of which the following are a few verses :<sup>(1)</sup>

بارہ شہرہ جاب و رعت تاجوران را	ای خاکِ درت عدل سرگشته سزان را
از آب و گلعت غالیہ و رضا جیان را	مشاطہٴ سیمائے رخ خلق زمینیت
ہر نقش کہ یاد آمدم نقی شگمان را	گویا شدہ از شادئی دیوار صریحت
کشتادہ یس بوس تو اش ہمدوم را	گر شعل صنم بر تو رقم کردہ تصور
بر تافتہ از ذوق ریاض تو عنان را	در صوتِ رخسودن لبوئے خلد کشیدہ
چون عریض کند فوجی رضا جیان را	در جام تو آئینہٴ جمشید بنام شدہ
کار آستی از عنبر فہانگیر جیان را	آفاق از آسین تو در پیشی و سر مرداند
رہ نیست در آن خانہٴ نزول حدیثان را	ہر خانہ کہ شد در کلف عدل تو آباد
رہ در صرم حق مبدعون دیوان را	کوئے تو نظیر گاہ خدادند لہیری

The emperor was so pleased at this that he granted the poet three thousand acres of land.<sup>(2)</sup>

The poet spent the latter <sup>years</sup> of his life in retirement and devoted himself to religious studies. After his visit to Mecca, he had become so much fascinated with the study of theology that he started to learn Arabic from SHAIKH GHAUSI of MANDU whom he had previously met. After completing his study of the Arabic language he spent considerable time in learning the traditions of the prophet of Islām and Muslim jurisprudence under MANLĀNĀ HUSAIN JAUHARI.<sup>(3)</sup>

(1) Kulliyat, p. 365.

(2) Khazana-i-Ammira, p. 437.

(3) Sham'-i-Anjuman. Bhopāl, 1876, p. 453, and Rūz-i-Rushan, p. 70.



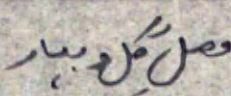
In A.H.1020, he proceeded to ĀGRA from AHMADĀBĀD where he had resided ever since his return from Mecca. There for the last time he met his patron the KHĀN KHĀNĀN in whose library he deposited a fair copy of his dīvān. He returned to AHMADĀBĀD where his death occurred according to most biographers in A.H.1021, but the author of the MAĀSIR-I-RAHĪMĪ records it in 1023. Other incorrect dates of his death given are 1023 by Ousley and the author of the Safinah and 1019 by the author of TABAQĀT-I-SHĀH-JEHĀNĪ. He was buried in the compound of a Mosque he had erected not far from his house. <sup>(1)</sup> The date of his death has been found in the following words :

- (2) (A.H.) 1021 = زدنیا رفت حسن العجم آه  
 (A.H.) 1021 = علم بگوئے ابد در دینمیر شعور  
 (3) (A.H.) 1021 = مرکز دایره نهم گنج است

The poet practised qasīda and ghazal forms of Persian poetry, and has left a DĪVĀN as his only poetical work. He is also believed to have composed counter replies to the odes of MALIK QUMĪ and ZAHŪRĪ whose poetical works he received at AHMADĀBĀD; but they are untraceable and the poet himself has made no mention of such work. The DĪVĀN which exists in lithographed editions, contains about 8,000 couplets in all and comprises qasīdas, Tarkīb-Band <sup>and</sup> qitās besides ghazals and

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- (1) Rīyāz-ush-Shu'rā, fol.458a, Add.16,729.  
 (2) Khazāna-i-Āmīra, p.437.  
 (3) Rīyāz-ush-Shu'rā, fol.458a.



rubāis. The qasīdas bear explanatory titles showing for whom and on what occasion the several pieces were composed. Most of the qasīdas are addressed to the KHĀN KHĀNĀN but still there are several in praise of the emperors AKBAR and JEHĀNGĪR, PRINCE MURĀD, NAURANG KHĀN, KHĀN ĀZAM KŪKĀ and other dignitaries of the court. There are also qasīdas in praise of the Prophet, 'ALĪ and IMĀM RAZA. Not a few of his poems are elegies written on the death of his own children and contemporary poets. There is also a qasīda on 

## II

Biography, generally speaking, is a study which is sharply defined by two definite events, i.e. birth and death. Since it is only in very rare cases that Persian biographers ever thought it necessary to record the dates either of birth or death of persons of whom they wrote notices, we are invariably left to conjecture these. The biographers of old treated NAZĪRĪ in the same way, and we are left in dark as to his year of birth. His year of death, though by no means certain, has by reasonable conjecture been placed as A.H.1021. Consequently owing to lack of extreme precision on this point, NAZĪRĪ's biography according to the present day standard must of necessity remain indefinite to that extent. However, except for the above omission we have a fairly complete though scattered data of all the salient events of the poet's life on the basis of which, a



a portrait of the man can be painted.

Though the poet's life is not so tempestuous and romantic as that of his contemporaries 'URFĪ and FAIZĪ, yet it is equally interesting. NAZĪRĪ is chiefly known as a poet but his multifarious activities reveal him a man of many interests in life. Lord Byron who said, "I hate an author who is all author," ought to have been attracted by NAZĪRĪ, for he was at once a goldsmith, a trader, a traveller, a mystic and a poet. He possessed a personality the very essence of which was constituted by variety of interest and experiences.

The poet had an extremely amiable and conciliatory disposition. Though he was a rival of 'URFĪ at the court of the KHĀN KHĀNĀN, yet he successfully maintained friendly relations with him, despite the latter's noted conceit. He was gifted with high talents since from the position of a mere goldsmith he became a rich merchant and a poet of great fame. Love of travelling which took him to India and later to Mecca are doubtless signs of his adventurous mind. Notwithstanding the idealism which all true poets inherently possess he combined in himself the practical wisdom and shrewdness which were contributions of his vocational career in early life. In time he had come to enjoy immense wealth and affluence from the liberal donations he received from the KHĀN KHĀNĀN and other princes and royal courtiers. His riches of which the author of the MAĀSIR-I-RAHĪMĪ says :<sup>(1)</sup>

در دادی دینوی کاش بجای رسیده بودم در میان متولمین دارا ب شرف و سبکتی بی زور

(1) Ibid, Vol.iii, p.117.



could have, without doubt, lasted his whole life-time, yet his business instinct and practical mindedness did not let it interfere with his trade which he carried on even in his comparative retirement.

NAZĪRĪ stands, a striking contrast to his contemporary 'URFĪ who was loath to sing songs of more than one patron at a time. No doubt NAZĪRĪ was chiefly a panagyrist of the KHĀN-KHĀNĀN yet he was always too willing to be the minstrel of many others of his admirers. Even during his retirement he did not cease composing qasīdas. When occasion arose he hesitated but little to come out of his seclusion and present his qasīda to his new imperial master. It seems as if it had become a habit and second nature with him, for there is evidence to prove that monetary gain was not the primary motive of writing qasīdas. In fact he had a generous and charitable nature. The following two instances should dispel any suspicion of greed that might be imputed to the poet.

An obscure poet had caused confusion by adopting the poetical title of NAZĪRĪ, which, therefore rendered it necessary to distinguish MUHAMMAD HUSAIN as NAZĪRĪ of NĪSHĀPŪR. The latter desired that his less famous namesake should change his pen-name. A council of poets, however, confident of the generous nature of the NĪSHĀPŪRĪ, decided that he should purchase the final (Ya) for the price of ten thousand rupees. The price was assessed to this amount since 'ya' represents the numerical value of ten. NAZĪRĪ liberally agreed to it and



became the undisputed NAZĪRĪ while the other poet was too glad to become simply NAZĪR content with the lavish price he had obtained for dropping the final 'ya' from his name. <sup>(1)</sup>

According to MIRĀT-UL-ĀLAM, he had such a charitable nature that before his death he gave what he had to his friends and the poor. <sup>(2)</sup>

Nor must this habit of singing praises be confused with any lack of self-respect on NAZĪRĪ's part, for he undoubtedly possessed it. The slightest suggestion of being treated lightly though by no less an eminent person than his own patron provoked a protest from NAZĪRĪ. The KHĀN KHĀNĀN had caused a letter to be written to a poet of the name of ANĪSĪ; on the margin of which he had added as a post-script that his compliments be conveyed to NAZĪRĪ also. NAZĪRĪ did not hide his disapproval, for he wrote a qasīda ventilating his grievance. The following few verses from it have a special bearing upon this incident :

در خدمت تو نام و نشان بیت قدم را  
مقدم چنین یاد کند دست قدم را  
مهمان طفیلی نتوان بود قلم را

مفتی من و حسن تو قد مخم و لیکن  
مده دوسه کف من دل ما کفیدی  
ما نام خود را حاشیه شسم نرین بنش

Turning to other traits of character, it seems that the poet had a tender heart which could easily be moved.

(1) Sarkhūsh-Kalimāt-ush-Shu'rā. Or:470, fol.127., also Rūz-i-Raushan, p.708.

(2) Mir āt-ul-Ālam, fol. 494a.



It is evident from the number of elegies he wrote and the extreme pathos with which they are imbued.

### III

Though he is generally alleged to be the most religious of all his colleagues at the Mughal court, yet in habits he does not seem to be orthodox, for the fact that he smoked is evident from the following verses he composed in praise of tobacco :

دل بوجہ فاسی ویدجے دے آتش پارے      نے سبیل تمباکوئے نہ آتش و ضارے  
 جوں دلی ساکب ہر کی انگلہ از سر پارے      جوں بیدیموں ہر طرف انگلہ از سر پارے

In matters of religion he was regarded as an orthodox, yet his own poetical works reveal him a man possessing a varied outlook on religious problems. The expression of his religious views, as found in his poetical work, provoke various and often conflicting feelings, rendering it more and more possible to formulate a case in which NAZIRI is found clothed in the garb of a mystic. Some of his utterances, no doubt, show him a devout and an orthodox Muslim yet the general trend of his thought expose him as a philosopher, a student of the contemplative ideal and a mystic. The truth of this can perhaps better be explained by a few illustrations.

Of his fanatical beliefs there are but only a few traces. His pilgrimage to Mecca and disapproval of the



heretical ideas of ABUL FAZL form the chief source of this allegation. From his personal conduct except his asceticism adopted later in life and a few qasidas in praise of the Prophet, we have, however, little evidence to support this theory. Below are some of his verses from qasidas he had composed in praise of the Prophet which without doubt are most fervent and bespeak of a profound and unusual devotion of a  
(1)  
zealous admirer:

<p>داسی دل کی کشتہ خارِ معنیدوں او نعل در آتش بندِ ریگِ بیابان او دل به شمعون بردیادِ شبستان او بحر کرم قطرهٔ البیت از عم اعصاب او ہر گل فاتحہ میر تو اوصان او</p>	<p>وادی پتر جب کجاست دئے زمریان او تارہ او دیدہ ام یکہ ہم آرام سینت بعض آن روحہ ام از دل شب تا سحر کوہ گندہ نکتہ البیت از سر پہ کھار منی ماسحہ آج باد گلیم او ست ہم جان پاک</p>
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<p>ورنہ جہان قیرہ بود ازت در بیان او کہ لغزشی خارہ افتم ز فراشی ہر بنیائی ز دروں نڈا بر آید کہ در آدرا مدنی ز دروں نڈا بر آید کہ در آدرا مدنی</p>	<p>ما مدح المسلمین نور تو شہد رہنما ز دے قبول<sup>(2)</sup> گوشن بجز این طلب ندارم بدرش چنان بنا کم کہ رعایت ترحم بدرش چنان بنا کم کہ رعایت ترحم</p>
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His *divān*, however, is replete with mystic speculations and does not sustain the claim of fanaticism. In support of NAZIRI's rational attitude towards religion, SHIBLI has quoted

(1) *Divān-i-Nazirī*,

(2) *Ibid*,



the following two verses :

جزو کل راست در سجود این جا  
عقل برقع زرخ کشود این جا

بود البتہ را قوائے ملائکہ اند  
منہ تو جبریل وحی آورد

His philosophic utterances are an endeavour of the poet's mind to escape from the rigidity and rigours of the orthodox interpretation. But he does not protest against the doctrines of the faith in the way reactionaries do. His protest is mainly directed against intellectual conventionalities. He advocates spiritual freedom. More than once did he express himself in

(2)

tones of the following words, which speak of his catholicity :

کیش و مذہب را زباندن گشوی معنی یکیت  
ز اہد و ماسق بوسعت گنجہ آئیے کہ اوست  
محکم و انجیل را کنہ ہم بحر اکر رہ اند  
این فقیہان مہرہ حق را تنگ بر ما کردہ اند

His writings are religious in their intention but are unequivocally mystic in tone. The desire of the soul to escape from baneful restrictions of formalism or mere rationalism are fervently expressed. In the following verses he presents his

(3)

case lucidly :

روح بنیش را شکستم پیر کہ طیران کند داشت  
سر لبیر باز آید ملک کور و دیدم خلق را  
رضی دانش را بریدم کے نر میدان مہود  
تو تیاے حق شناسی در سمہ دکان مہود  
قوم وادی زعرمان تہرہ بر فواں مہود  
دورہ دل آشفتم و یہ وانہ سرگردان مہود  
برقع صورت بہ پیغش چہرہ جانان مہود  
اہل صورت از معنی سبکہ از کل شہرت  
صن ہر تودر جہان افکندہ و نہ بنیش ازین  
اہل حجاب از بود و ماسقہ و نہ بنیش از ما و تو

(1) Shi'r-ul-'Ajam, vol.iii, p.157.

(2) Divān, .

(3) Divān, p.251, Lucknow, 1874.



The last two verses clearly are pantheistic in character. Other verses expressing similar views are abundant but the following can be quoted with advantage:

(1)

ز آنکس خرابات چو رفتی صحنی هست  
در بر نفسِ ما جود و جود و جود هست

فانل مگذرتبکه را هم هست  
دل بر جود و بر سستی خود از هم نه کس

The poet is engaged in a spiritual quest. In this adventure of the soul he is amazed at the wonders he comes across but he is not bewildered on account of them and they do not deviate him from his path. This he expresses as below:

(2)

در نظر افروز حیدانی که او چشم بگاست  
آنکه حیران رخ اویم نمی دالم کنی هست  
ترک دانش کنی که نادانی درین نه متوجه است  
دیدہ واکمی که بنائی درین ره بیواست  
آنکه منی جویمش می در صرم نه در صفاست

با من تا سرحد نظر گشتم همچو شمع  
دین قدر دالم که با نظر چشمم آشناست  
قطع گفتن کنی که خاموشی درین صفاست  
تا بعد آستانی حیرت اند حیرت هست  
طوف سبوی حاجیان اظہار متوقی نیست

In these mystic regions he finds that the conventions of the orthodox do not apply; in fact they hinder his progress. He declares:

بے بہ دل مردم کہ پیش موئے آن درگاه بود

ضرب باد کے کعبہ را گفتم کہ سنگِ باد بود

These incursions into the infinite reality inspire confidence in the poet's mind and he is always hopeful. According to him:

مُرسم اگر مختل برسم لگا و دانی

مطلب عنان مجسم بہ ہیں کہ راہ دراز است

each stage takes him nearer the ultimate reality. If ever

1. Divān, p. 263, Lucknow, 1874.

2. Divān, p. 250, Lucknow, 1874.



in his extreme earnestness he begins to falter from the right path of pursuit, he still goes on groping and hoping

ز غلط گمراہ شوقم بتو را ہے خواہم خانہ برہم زدہ ام از تو بنا ہے خواہم

His mystic tendencies are confirmed when we find that towards the close of his life he chose to retire and practised an ascetic self emancipation from the bondage of sense and faith thus transcending into that mystic region where renunciation is supreme. This in mysticism must be preceeded by another state of mind called enthusiasm, which is evident enough from the poet's work. The following verses of his are strikingly mystical in their nature.

کفر دایماں نبود شرط لظہری در عشق بتو حاضر بجایم کہ ولایت دارد

گر مکی رفته خویشی در آئین دیدہ تو عید شیخ و شرک بر سہنی بجاشناست

دریں میدان ہر شریک صیران منق و امنی کہ یک ہیگامہ آرائی ست و صد شورتی شائے

بیج السیر بقا شیر محبت مژسد کفر آورد دم و دروہ عشق تو دایاں کردم

میر محبت ہر چہ بروم سود در محشر نہ اشت دین و دانش و عشق کردم کس بچیز ہر نہ داشت

These mystical interpretations by the poet enable him to read the mystery of life which deepens our senses of value and significance of life. According to his verses quoted above it seems that to him the greatest secret of life was love.



IV.

Before proceeding to give an appreciation of NAZIRI's literary style, it is only proper to give below a selection from his KULLIYAT or collection of his poetical work. It will serve both as an introduction as well as

basis for criticism. The following are a few of his ghazals: (1)

میں ادب در را از لہر بیگانی سارو  
محبت کعبہ و میراں کا کلمہ تیرا سارو  
گر ہم روز آئے می سارو و گرم دیوانہ می سارو  
کہ گاہے صفت در زلف لکھائی سارو  
کہ شب با کج گلشن، روز با ویرانی سارو  
نزد لعل دامن می بافت، ز خالم دانہ می سارو  
اگرے سیت بالہ کے تیرے چہانہ می سارو

موائے کوئے ادب آوارہ ام از خانہ می سارو  
مذبح عشق شد کفرم یقین از کار ایمانم  
نہم در اختیار دوست من چون نقش موسوم  
مناظر رقیبہ جان میکنم از ہم خوشادست  
دل از درد قبول مجسم خون شد، خوشامد  
چون شب از بے بارے عزیزم در لعل طفل  
مکن از بندم چون بیگانگان بیرون نظیری را

The yearning of wandering in her lane renders me homeless.

Her charm estranges the son from the father.

The message of love turned my infidelity into faith and my  
belief into disbelief.

Love destroys the Ka'aba and builds up the temple.

The pen is under her sway and I am like a hazy figure or  
phantom.

Sometimes she keeps me wise at other times she drives me  
crazy.

I scratch the wounds of my soul with the nails of the same  
blessed hand that (at times) reaches the locks of the



beautiful one.

I am heart-broken at being refused and sometimes welcomed  
in society.

Happy is that care-free fellow who spends his night in a  
corner of the backyard and his day in the wilderness.

Like a sparrow which is an easy prey to the hawk, I am in  
the grips of a dear young beauty,

Who from her locks knits a net to ensnare me and from the  
mole of her cheek lays a bait.

Turn not NAZIRI out from thy assembly like strangers

If no wine is left, he will be content with dregs.

آب از شراب رنگ خورده گلستانِ ما  
مویه که بر کنار رود از میانِ ما  
در دیده فواج تلخ کند داستانِ ما  
در راه با نعل شود کاروانِ ما  
رازِ که با دم من شنیده از زبانِ ما  
گوئی که سود ماست نظیر از زبانِ ما

پروانه ایم و شعله بود آشیانِ ما  
سده موج را از رفتن خود مضطرب کند  
بس در دماغ معنفاں مغز سوختیم  
موریم و میرند لیر شکر او فداوه ایم  
در صبر تم که تخم به بلبل مگویم گفت  
بنیاد ما خرابی ما استوار کرد

(1)

We are moths and the flame is our abode.

Our rose-garden is watered by the sparks of the flint.

The wave that rushes ashore and passes from between us

Agitates hundreds of other waves on its way.

We have racked enough the marrow of the brains of our friends



Our woeful tale embitters sleep in the eyes.

We are ants and have made ourselves content with sugar as  
our livelihood.

Our caravan is trampled over on the road.

I wonder how the bud communicated to the nightingale.

That secret which even the wind did not hear from our tongue.

Our foundation is fortified by our decay,

As if our loss O Nazirī is our gain!

سخنی بد شد گفتی مگر را در از کردن  
گفتم از عتاب ظالم نگیس نیاز کردن  
ببندیدم آفریدن ببینم نه ساز کردن  
بخیز از آوازه جانست از سر نیاز کردن  
منوون تر او جانم از بیم امتیاز کردن  
دل و خاطر پریشان شویان عمار کردن  
مخبر اکم واجب آمد ز تو اعتبار کردن

چه خوش است از دو کیدل سر صرف باز کردن  
گفتم از عیار پنهان نظر به مهر دیدن  
و شمر عتاب بدون زول اندک اندک  
تو اگر بجز موزی رخصت کنان نیاید  
چنان گرفتار جابجیان جان شیرین  
ز غماری ندانم سر و برگ محبده بیت  
تو بخویش چه کردی که بگانی نظیری

(1)

How pleasant it is for two united hearts to start conversation.

To repeat what has been said in the past and prolong grievance.

To sometime cast a benign look from a latent humility,

On another occasion from wrath give a haughty look,

Or to slowly obliterate the anguish of anger from the heart

To feign excuse at the spur of the moment and to seek compromise

(Even) if thou burneth them by torture, from the tormented

ones there will not arise aught



But prayers for thy life for they have bowed their heads  
in obedience.

Thou hast taken thy abode so deep rootedly in my sweet  
soul,

That it has become impossible to distinguish thee from life.  
From the influence of wine I have neither head nor body to  
prostrate before the idol.

How can prayers be offered with a distracted mind and a  
distressed heart.

What has thou done to thyself O Nazirī that now thou  
desireth to do the same to us

By God, it is incumbent upon us to keep away from thee.

Below are reproduced verses from <sup>a</sup>well-known qasida  
of NAZIRI which he composed in imitation of a qasida of  
NIZAMI of GANJA which commences:

ملک الملک فیضم بہ فضیلت معانی نری دژمان گزفتہ بہ مثال آسمانی

(I am king of the kings of learnings, by means of excellence  
of my grace of language. The earth and the age have taken  
on themselves the likeness of the sky).

NAZIRI wrote:

بدر دلباس بر تن جو بخوشد معانی  
نہ کعدہم نیاز می نہ بہ یرم ارمغانی  
علمت عفت من بہوائے بادبانی  
کہ سر شکار دارم نہ ہوائے ہاسبانی  
نہ رسم گزیر بہ منتزل بہ رسم لکار دانی  
کہ نمی کنم توجہ بحواب بن قرائی

رشد بخود نگنم جو مجھ کے معانی  
دل زائید و برہم ز غور و قرب بن فوں  
من دگر شوق طبعی تن نگری ندارم  
سگ آستانم اما ہمہ شب ملد و غایم  
و طلب عشق پیچیدہ بہ بچس نہ راز از است  
شده اسم با اتحادی لبوال وصل لویان



دل و سر کشی ز غیبت بگذارت تا بمیرد  
 من دگر گل دور و نیم بر دم ازین گلستان  
 به تو جیم مدد کن بر چه که روم که خواجه  
 به روم که صبر و ایام و دوش لبه لبه بوسی  
 در خلد کعبه الله جمع کون بیت اول  
 همه ماه بجز و کاه از عطله او و طیف  
 مه اگر مجال یابد که شود مقیم جانش  
 لغات آسمانی ز هنرم او ترجم  
 شده مسجد مقدس به همین نشانه مشرف  
 مکه لباس مشکین چو بجلوه اندر آید  
 همه بادیا سواران بر کباب بوس آیند  
 ز بے قبول طوفش بجز این طلب ندارم  
 به درش چنان عالم که ز غایت ترجم  
 ز صدف صبر گویم سختی که دیده باشم

شرر که با سمندر نکلند هم آشیانی  
 که صبا زد دفتر من نکلند سواد خانی  
 به قبولم آشفنا کن به روم که دانی  
 به روم که در عرش او کرسی معز و من به آستانی  
 بن بر برگ و بار عالم کف آب عرش ثانی  
 چو بلبل در فزونی نه چو بهر در زیانی  
 نند خن زهرم دلموی ز شعاع و بیسانی  
 ز خطای استا نقش شده عرش تر جانی  
 که بکعبه معظم زده لاف هم قرآنی  
 به بهر نذر اول را بکوشم نهانی  
 که ز غایت ممکن نکلند سبک عسانی  
 که لغزش طار افتم ز فراشی بهر میانی  
 ز درون نه ابر آید که دور آید از اندانی  
 هر من کعبه حمایت ز حوادث زمان

مخطی دگر سرایم سخن از شکر زبانی  
 به محبت فروزم دل ز آریش از ارم  
 ز شب دراز عزم بجز این طبع نباشد  
 همه در بروج و دیرم ز عطله خانان  
 ز چه از عطله طرقت به رات و سیه  
 همه ضر و ان عالم بتو مغفرت بخوره  
 نکلند ازنا بسوغم و در قی فلک که بیکر  
 به ثبات و ثبوت از تو مثل آبخا ن غایت  
 ملک با فضل و محبت من و تو صرا نثاریم  
 بخار به بطعم که ز آتش عزیمت  
 همه پیش دین جهانی لعنایت تو دیم

که مگر در ریایم به ضرب و دستانی  
 که نشاند آب پیر عاتق آتش جوانی  
 که بر آورم به مهر دم صبح مهر گانی  
 که عیبه کشتم را نکند ز لب گزانی  
 که تنگای دور کردت نرسد بهر عنانی  
 ز جهوز که چه گویم تو به این دآن عانی  
 قلمش حرف گفتن نکلند سیه زبانی  
 که بر فرد نام منقا به نشان بے نشانی  
 نه مرا عووض نه قیمت نه ترا بدل نه ثانی  
 به طاع دیدم خوابم همه شب نند دغانی  
 به عجب اگر بیایم ز تو ز ادیان جهانی



1. I can scarcely contain myself in my excellence like the Magian wine in the flask. When my ideas ferment in me, they rend the clothes on my body .
2. The heart of the hermit and the Brahmin on account of their pride anguish at my propinquity for I am neither a present to the Ka'aba nor an offering to the temple.
3. If through ambitious nature I do not possess an anchoring body, my courage will serve as a mast in my desire to sail.
4. I am the dog of the threshold, but all night I gnaw my collar for the desire of hunting seizes me not the intention of watching.
5. I do not hold back the reins, simply because the distance is long; for if I do not reach my destination, I shall join a caravan.
6. I have become the trusted advisers of those who hasten to union, for I never return a boastful answer.
7. Relinquish haughtiness from your heart and disposition so that it may put out that spark which cannot nestle in the ocean.
8. If I am a two-sided flower, I shall depart from the rose-garden so that the breeze may not read the black writing from my book.
9. Help me by your indulgence, I am travelling the path that you desire. Acquaint me with acceptance I am approaching the door that is known to you.
10. What a door it is that to kiss its threshold the heavens and



the stars race and to be threshold of which it becomes the throne and the empyrean.

11. The door of Paradise, the sanctuary of God, the pilgrimage of existence, that premier house, that jungle of foliage, that fruit of the world, that froth of the sea the second empyrean.
12. The stars, the ocean and the mines are provided by its beauty. It is like the ever-increasing crescent and not like the full moon on its decline.
13. If the moon were to dare to reside in its well, it will form its rays into a rope for the bucket.
14. The sacred mosque was deprived of its vestige for the Din because it boasted of equality with the great Ka'aba.
15. From under the musk coloured wrappings when it reveals itself, it robs thousands of hearts by its hidden miracle.
16. All the fast riders come to kiss its stirrup so that from its great immorability, it may not start a swift race (with them)
17. For the acceptance of its pilgrimage I ask but only this favour that I may fall from the velvet carpet to its stoney pavement.
18. I may relate the tale of tyrannies I have suffered so that his sanctuary may protect me from the hardships of the world.



20. I have adopted a new mode so that through sweet-speaking I may be able to lure a heart by beguilement.
21. I will kindle my afflicted heart all the more since the water to old age quenches the fire of youth.
22. I cherish but only this desire from the long night of my life that at dawn by the aid of love I may bring forth the 25th note of BĀRBUD.
23. Through the bounty of the KHĀN KHĀNĀN I cast all the pearls to the waves so that the sea may not engulf my boat on account of its heavy weight.
24. To such excellence you have reached through your sublime nature that the praises of the world cannot go hand in hand with you.
25. All the monarchs of the world take pride in you; not to say of JAMSHĀID and KAIQUBĀD for you are incomparable.
26. Allow me to burn the pages of heavens so that its pen



may not belie itself by words of ingratitude.

27. You are regarded such an example of constancy and fame  
(1)  
that the name of 'Anqā has been cast into oblivion.

28. My lord why should not we two take pride in ourselves!  
- You in your excellence and myself for the ability I  
possess, for I am invaluable and you are unique and  
peerless.

29. Lead me to a path under your protection; for the fire  
of my ambition emits smoke from my brain and eyes all  
night.

30. Through your generosity I have enjoyed all the pleasures  
and delights of this life. How wonderful it will be  
if I am granted the provisions of the other world as  
well by you.

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1. A fabulous bird.



V.

This is a convenient stage to enter into a critical study of the poet's work and trace the peculiarities of his style. It is at once most fortunate and significant that at a time when FAIZĪ and 'URFĪ had revolted against pseudo-classicism in masnavī and qasīda forms of Persian poetry respectively, NAZĪRĪ should have joined them performing an identical rôle in ghazal or lyric composition and thus completing the revolution in all the chief branches of Persian poetry. To avoid repetition it is hardly necessary to reiterate in full here the case against the artificial school and its thoroughly pedantic and academic style. Suffice it to say that FAIZĪ and 'URFĪ had successfully revolted against it and had heralded a new era in Persian literature which was free from the conventionalities of the school they replaced. They had founded a new style the key-note of which was simplicity of languages, loftiness of thought and the introduction into the vocabulary of the language new phrases and combinations of words as well as new metaphors and similies.

As has already been stated, FAIZĪ and 'URFĪ had concerned themselves mainly with masnavī and qasīda, yet they had by no means neglected lyric poetry. They too had sung endless songs revelling into the ecstasies of love, wine and



the beauty of nature, but it was left to NAZĪRĪ to crown their efforts and accomplish in lyric poetry simple and pure what they had done in masnavī and qasīda.

Enthusiasm which is the very soul of ode had almost disappeared from the work of the lyricists of the artificial school who followed and imitated HĀFIZ. So much stress had been laid by them on the technical side of lyric composition that artistic pretention became too pronounced, and simplicity of structure and diction, brilliant, quick and agile imagination and vigour came to be sacrificed at the altar of ornate, pedantic and grandiose style. The result of this strict obedience to structural law was that the ode was left cold, lifeless and unemotional. The composition of this branch of poetry governed as it came to be by arbitrary rules based not on any subjective law but supposed to have been evolved from the practice of old masters made ode most frigid of all compositions. The element of grace that invariably accompanied the emotional expressions of the old masters was conspicuous by its complete absence from the work of the copyists leaving their odes like statues of stone. Their work exercised little hold on men's fancy, since it lacked that warmth which made the work of the old masters seem to come from the very hearts of men. Notwithstanding all their mastery over poetic methods the artificial school represented poetry mainly as an art and had overlooked the element of energy so supremely essential for lyric



composition. Among their works, examples of meterical triumphs and of mastery over the highest reaches of form are not few; but we fail to discover that freedom from self consciousness which is a necessary condition of all true poetry.

True poetry can never be composed in obedience to contemporary fashion. It must be the outcome of a great poetic impulse. The poet must himself have experienced those emotions and state of exaltations to which he invites his readers. It is his mastery over all such situations that enables him to so successfully play upon all the chords of the human heart. As a rule, he is in deep sympathy with the life around him and shares the joys, sorrows, fears and hopes of the human heart. His emotions though they are subjective and purely egoistic, are nevertheless relative because his wide imagination to a great extent is general and universal. Devoid of this impulse, the words, however, sweet and embellished with metaphors and similies fall short of true poetry and must remain imperfect. Unhappily the case of the copyists if not identical and analogous was not too far removed from it. FAIZĪ and 'URFĪ had crusaded against this school and had in their literary activity profoundly affected lyric composition; but the laurels of victory were reserved for NAZĪRĪ.

Unlike FAIZĪ and 'URFĪ, NAZĪRĪ did not make any incursions in the domain of masnavī composition and concentrated



chiefly on lyric poetry. He, however, practised qasida some of which are most eloquent, but he made ghazal his special province to which his extensive divān testifies. It is more voluminous than either of his contemporaries. The poet's fame chiefly rests upon ghazal.

He wrote spirited ghazals. Enthusiasm and poetic energy are among his dominant qualities. In his ghazals NAZIRI attempted what few other poets except HAFIZ had achieved; i.e. the experiences expressed in his odes are adventures both of emotion as well as intellect. In the latter element he imitated HAFIZ and was also doubtlessly influenced by the philosophic tones of FAIZI. On the emotional side, however, his ghazals closely follow those of 'URFI. The influence of HAFIZ on the work of NAZIRI can be best studied by comparing the work of both the poets. Below are a few parallel odes of NAZIRI and HAFIZ:

لطیفی  
دوش بر سوز دل دهنده براتم دادند  
سر جوشم ام به بیدند و صیانت دادند  
در وصف عجم و صادی بمن ارزانی شد  
تا قم و کجده عشق براتم دادند  
گهر سینه دیده تر از غلس لعلان بودم

حافظ  
دوش وقت سحر از غصه بجاتم دادند  
و ندران طلق شب آب صیانت دادند  
هم مبارک سحر بود و چه فرغند شب  
آن شب قدر که این تازه براتم دادند  
من اگر کام دو انگشتم و خوشدل هم مجب

1. c.f. Makhzanal Gharāib. Or. 4610, fol. 460b, where he is alleged to have followed the style of Fughānī.



سستی بودم دایم ؟ مگر کاتم دادند  
 و تلف آنروز بهی شرفه این دولت داد  
 کہ ببا زار غمت صبر و ثباتم دادند  
 این همه قند و شکر کنر منجم می ریزد  
 اجر صبر لیت کنراں شایع ثباتم دادند  
 کیمائے ست بحب بندگی پیرمضان  
 خاک کو گشتم و خندین در جاتم دادند  
 سمیت حافظ و الفاسم مکر عزیزان بود  
 کہ ز بند عم ایام بجاتم دادند

خواجہ گشتم کہ از ان حسن ز کاتم دادند  
 بارہ بارہ جگر طور ز غیبت خون شده  
 کہ کیے بودم و جوں کوه ثباتم دادند  
 ناله کمر دم به میان عشوه محو شدم کردند  
 مگر یہ کمر دم ز شکر خنده ثباتم دادند  
 احقرم شمعشہ بر هریخ لظیفی زدہ است  
 کس چه داند کہ چه عالی در جاتم دادند  
 تا بمقصود سپرم شتی مشتاقان را  
 از خضر سمیت و از نوح بجاتم دادند

اگر چه عرض منر پیش یار بے ادبی ست  
 زبان خوشی و لیکن دہاں ہر از غری ست  
 میری بختہ رخ و دیو در کمر شمعہ حسن  
 بسوخت دیدہ صیرت کہ این مہر العجبی ست  
 دریں عین گل بے خار کس نہ چندیہ  
 ہر اع مصطفوی یا شرار بوالعجبی ست  
 سبب مہر من کہ ہر رخ از ہر شعلہ برداشدہ  
 کہ خام محبتی اورا بسانہ بے سببی ست  
 بہ نیم جو کرم طاق خافقہ در باط  
 مرا کہ مصطبہ ایوان و پائے خم طہنیت  
 بحال و ختر روز و لور چشم ماست مگر  
 کہ دولقا ببار حاجی و دیدہ عینیت  
 نذر ارمغیل و ادب داشتیم من اے خواجہ  
 کنوں کہ ست فراجم صلح بے ادبی ست  
 بیارے کہ جو حافظ مدام اشتہار  
 بگریہ سحر و دنیا نریم شہی ست

میزائے حسن و عمل در شریعت عربی ست  
 بوف غوغا کنر کسان بے ادبی ست  
 سواد دل زائے سالخورہ روشن کن  
 کہ بنگ لبرش ز آگینہ علیی ست  
 قبول بے منراں و التفات محشوقی ست  
 عنایت ازلی را نشانہ بے سببی ست  
 بحال حال شود تر جان استحقاق  
 دایم آب جگر لغتلی و لثنہ لپی ست  
 ز من مشاطہ لبناں صدیقی طلبہ  
 مہور و ختر روز در سراپہ و غنمی ست  
 مگو کہ رفتم و قنیت مہود دریا بل  
 کہ نارسیدن سالک نشان بے طلبی ست  
 فردوست ردتے مگر دلاں و تن بفرمان دہ  
 کہ ہر کہ صبا این شدہ دی دہی ست  
 خلوف رسم دریں عہد خرق عادت داں  
 کہ کار و عے عین از شمار بوالعجبی ست



شبِ سیاه صباغِ سفید می آرد  
 هر افعِ مطلب از دور مانِ بولبی ست  
 مگوز و دستِ مملکت بود لظیف را  
 که متنی سحر می آید میاز نیم شبی ست  
 ذوقی کمال ست و وصالی بدوام ست  
 امروز بجا منت لبت عشق تمام ست  
 بر صوفی بی وجه و بال ست عبادت  
 بر شیعہ کہ خالی ست از سجدہ هرام ست  
 داریم به معشوقه و دنیا و دین را  
 بد نام شدن در دو جہاں غایت نام ست  
 اصیاع شب ما و صبح صریحان  
 متاع ہم روزن و صبح ہم نام ست  
 جمع که گرفتار ایام شناسند  
 چون شیر از نور گریزند کہ دام ست  
 می گرییم و از گریه جو کفیم غریبیت  
 در دل سوختن است ندانم کہ کدام ست  
 ساقی عماد و دران محو و مظل گران  
 بنادست جہاں تائے حسن تو بجام ست  
 گوئی بزرگواریم عصمت لغز و شند  
 بوئے شمع و شمع نورم به مشام ست  
 رنجورالم دیدہ پیری ست لظیف  
 جام سحر می چون بخورد ماه صیام ست

گل در بر دے در کف معشوق بکام ست  
 سلطان جہانم به چش روز غلام ست  
 گوشه میارید در جمع که امشب  
 در مذہب ما سرخ دوست تمام ست  
 در مذہب ما بادہ قرامت و لیکن  
 بے روی توں سرو گل اندام طرمت  
 گذشتیم به بر قول فی و نغمہ جنگ ست  
 چشم ہم به بر لعل دلب گزشتی و جام ست  
 در مجلس ما عطر میا منیر کہ مارا  
 بر لفظ ز کبیوئے تو خوشبوئے مشامت  
 از جالشی قند مگو بهج در شکر  
 زانو کہ مرا از لب شیرین تو طام ست  
 تا گنج غمت در دل ویرانه مقیم ست  
 سواره مرا کوئے فرات مقام ست  
 از تنگ چه کوئی کہ مرا نام رنگ است  
 و ز نام چه میرسی کہ مرا تنگ ز نام ست  
 منواریه و سرگشته ورنیم نظر باز  
 و انکس کر جو مانت در شہر کدام ست  
 با چشم لبیب مگو بگرد کہ او منیر  
 پیوسته جو مادر طلب عیش عدم ست  
 حافظ منشیں بے مئے و معشوق زمانے  
 کھایم کل و یا سخن و علیہ صیام ست



Among other odes of NAZIRI which form a similar comparison with HAFIZ are the following of which only the opening verses are given below:

که عشق ماسان عود اول دلی افتاد مشکبیا  
بر سوائی بر آو رسر ز مستوری برون نه یا  
پیش از آنکه که شود کما شد سر خاک انداز  
روح شود عاریت خاک تو به رنگ انداز  
گره از کار فرو بخت اما بکشایند  
کنز کشادش گر نه از دل فاکشایند  
که خوشی آنک و طرح بخش توئی دارد  
هر گلے رنگ و هر مرغ نواز دارد  
عشق پیدا شد و آتش به همه عالم زد  
فتنه بر پا شد و نیت به رگ عالم زد  
که سر کجوه و بیابان تو داده ما  
درون سینہ بریدم سر تمنا را  
در رنگه کیفیت که دامن بید نیست  
کس که کشد نشد از قبیلہ فانیست  
چو بختنوی سخن اهل دل مگو که خطاست  
تمیز ناخوش و خوش می کنی بلد اینی است  
که بیا میرسی زمان وصال  
از جانت دو کون مالا مال

حافظ الایا ایها الساقی ادر کما دنا و بنا  
نظیری اذا فاشت انی طی صیوة المحلوة المیا  
حافظ صبر و در کما شد سر آب طرباک انداز  
نظیری جام بیکر اختر افتاد بر افدک انداز  
حافظ بود آریا که در میکده بکشایند  
نظیری بر سلسله از بای صبا بکشایند  
حافظ عالم از ناله عشاق مبادا غالی  
نظیری هر سر شاخ درین باغ بهوائے دارو  
حافظ در ازل هر تو صفت ز تجلی دم زد  
نظیری حسن جنبید ز فواج و شره بر هم زد  
حافظ صبا ملطف بگو آن غزال عینا را  
نظیری زبان پیام موس داشت ششم الشرا  
حافظ کس نیست که افتاده آن زلف و دامنیت  
نظیری گر نیز در وصف ما مگر دروغ عاصیت  
حافظ سخن شناس نه دلبر خطا اینجا است  
نظیری هر لب صافی و در دهانه خطا اینجا است  
حافظ خوش صبر باش ای نسیم شمال  
نظیری مر صبا ساقی طعنه جمال

The following are a few parallel ghazals of NAZIRI

and 'URFI:

نظیری  
تیرا بکعبه مرا کار بادل افتاد است  
بکعبه بنده من مقابل افتاد است

دل به قبله اسد رم ما کجی افتاد است  
عشقم تر از شبنم که زلف من افتاد است  
چگونه که بر این بگو شود که چشم حیرا کم  
با مناجات قیامت مقابل افتاد است



بدیاری روی که لعل جو دست زیاد  
که مست فوادی و آتش به عمل افت دست  
طواف لعل مبادا که نامیده شوم  
مدد کنی که جاده در گل افتاد دست  
را معامله در کوچه ایست با مردم  
که صد میخ به یک زخم لبمل افتاد دست  
ز بار درد سبک مایه دان شیرین را  
که در محیط محبت لبمل افتاد دست  
بگر جو که می که نشسته در طلب است  
نزار با به عله تر ز سائل افتاد دست  
باستان محبت شهره شمع غرق  
بر میخ به در لعل لبمل افتاد دست

صدای بے خبرس از شنوی غریب مدان  
که روح فاست به بنال تحمل افتاد دست  
لغزم لعل کنه اتفاقی خلوتیان  
که پیر صومعه را بار در گل افتاد دست  
عرفین بین چه برافت لبمل پیچیده  
به نینزه بازی آمدک غافل افتاد دست  
خریم خاک جو قربان گم منادیدم  
که بر طرف نگری صید لبمل افتاد دست  
مردان سبک سیر از جهان رفتند  
نم به قهریم و خس لبمل افتاد دست  
گدای پیر معان شو که با دشتاه فقیر  
بر آستانه میخانه سائل افتاد دست  
ضرر بحال نظیری پیشین پس نرسد  
که او بودی در خشتش به منزل افتاد دست  
نشسته در ظلم با قهر چه کار مرا  
هر از تیره شبم با سحر چه کار مرا  
میجو از کند سیر بنز فلک روحم  
با بس طلسم و دلته در چه کار مرا  
جو دهر محرم جاوید افتاب شدم  
با شنائی منت مشر چه کار مرا  
اگر قضا و قدر ز آسمان فرد آید  
من و خیال تو با هنر و شکر چه کار مرا  
صنوع به مغر و عالم فتل می سوزد  
به بنه کارهای دل و فکر چه کار مرا

بنه نشسته لم باشد چه کار مرا  
در از باد شبم با سحر چه کار مرا  
را نشاط حق شایب از نشسته وصال  
به قیمت کم و بیش شمر چه کار مرا  
ز بهر کادش دل امل در ویش طلب  
من و نگاه تو با نیت شمر چه کار مرا  
مرا غریب و به ناله و به غم گوید  
ز من تیرانه شنو با اثر چه کار مرا  
ز ناز شربت کوثر نمی میهم آه  
با آتش دل و دماغ عکس چه کار مرا



من شلستن افغان به سینه در شب غم  
به لقمه سبزی مرغ اسکر چه کار مرا  
هر از عرفی جانبا ز سر بخن طبعی  
مده تیغ تو جامم، بسره کار مرا

ز طاعتی بریا کرده ام بری وایم  
جو بید که شسته ام با شکر چه کار مرا  
باشد دیده آلوده شود چوں شویم  
خرف و وضعت ام با گهر چه کار مرا  
نزار گو نه شکایت به سخن خاموشی ست  
من که ندارم و اتر چه کار مرا  
به قهر تا نگذاری به مهر بنوازی  
ملک تلخ تو ام با شکر چه کار مرا  
چو سخن تو بگویی در جبین نمی مانم  
عزیز در وطن ام با سفر چه کار مرا  
نه رحم ماید نه شفقت نه دوستی نه وفا  
مدی دیار نظیری دگر چه کار مرا

Ghazals of which only the matla's are given below form a similar comparison:

عزیز کلر خان محبت نایاب بیامد مگر  
نظیری هر چه بود شسته ام از غم نهیانی صد  
عزیز گم رفتم آنکه شب در خواب گموم باستان را  
نظیری عیار از دل به مژگان رویم و بیم نشانی را  
عزیز حسرت بنیاز منده تماشا شد تا ز نیست  
نظیری هر کس شهید آن شرمی در از نیست

یک نفس خاک به بوند گم بیانی صد  
نزیان می رود امر و زگر بیانی صد  
ادب که می گذارد تا به بستم آستانش را  
به آب دیده شویم خاک و جویم آستانش را  
اما ز ذوق جلوه نمود بی نیازی نیست  
در شرع به عیاره آنکس تا نیست

The above comparison shows how greatly NAZIRI was



indebted to HĀFIZ and 'URFĪ particularly the former whose mystic philosophy profoundly affected NAZĪRĪ's writings. Not only did NAZĪRĪ drink deep from HĀFIZ's philosophy but so closely did he follow him in style also that in many cases he adopted identical meters and rhymes. The poet himself acknowledges his indebtedness to HĀFIZ in the following words: (1)

تا اقتدا بجانف شیراز کردیم  
کردیم مقتدا عی دوا لم معلوم ما

But despite this close affinity of subject matter and similarity of rhyme and meter there are hardly any cases of wholesale adaption much less of plagiarism, for NAZĪRĪ's style, his similes and metaphors were more of the renaissance than of the classical school. In imitating HĀFIZ he had only preferred the old traditions and had brought ode to life by inspiring a new vigour in the old trappings. NAZĪRĪ's fertility, resourcefulness and efficiency prevented him from either whole-sale borrowing or becoming simply repetitive. Even in those ghazals where he had closely followed HĀFIZ, there is something fresh and alive in ecstasy and emotion. There is youth and vigour in his passion. While the traditional meters which the poet adopted give us a sense of familiarity, <sup>the facts of the pastiche come to us</sup> with a freshness all their own, NAZĪRĪ restored the mystic spirit of HĀFIZ and in his ghazals he speaks of the innermost mysteries of love and

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1. Dīvān-i-Nazīrī, p. 19.



life with simple and stately eloquence.

Too much cannot be said about NAZĪRĪ's contribution to lyric composition. He weaned it from its dependence on technique of words, structural laws and the delightful difficulties into which the artificial school had revelled since the time of HĀFIZ.<sup>(1)</sup> The difficulty of forcing poetic imagination beyond the accepted conventions in this special branch of verse had to some extent been overcome by FAIZĪ and 'URFĪ, but NAZĪRĪ did it so gracefully and so unconsciously as to eventually perfect the change introduced. He freed lyric composition from the trammels of old, and set it on an independent footing so that it came to acquire and in turn impart something individual to contribute to Persian poetry.

From this general view of NAZĪRĪ's contribution to lyric poetry, we must descend to give an account of the salient features and peculiarities of his style, which still further distinguishes him from the artificial school and reveals him one of the earliest and greatest poets of the renaissance period.

Simplicity of language is the key-note of the style of the romanticists of this period, and NAZĪRĪ is second to none in this respect. He adopts most simple and at times almost colloquial words in his ghazals, but his high standard remains unimpaired by frequent use of idiomatic expressions. This renders his dignified style at once laconic but most

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1. Safīna - Khushgū, Or. 4672, fol. 180a.



expressive. Instances of this feature crowd upon us in his ghazals. Below are only a few:

ع سکت است حال شکل اگر تا سحر کم کشم  
ع شب آفر گشتن دامنانه از امانه می عزیز و  
ع نیم نعل شده بر سر هر دانه است  
بیت - کمارے بہ لادہ پیش نصیب نمی رود  
دریا ب سر فو شان، چمن را بہر صبح  
ع مر لعل بین ہم بہ راحت لب طمی چینہ  
ع عدوئیہ کہ جارہ در گل افتادست  
ع از کف نمی دید دل آسان رہودہ را

باشد با دزد داشتن اصرار فویش  
شبنم بہرے سبز و نرگس خواب گیر

Unconsciously as these idioms and commonplace expressions come to him, they reveal his thorough and easy mastery of the language in which he wrote. He does not adopt them from mere outside influence, but speaks naturally and unabated his native language. His vocabulary is an entirely natural means of expression to him.

He successfully introduces new and original combination of words which are often suggestive and comprehensive in their significance and naturally invest his style with a novelty of expression. A few instances are quoted below:

شمر از میان بر خاست، مہلوز دلاں میرداشتہ  
شمارے تا سحر دستم بزلوف درہمی دارو  
ضان وقت شکایت از لگا ہش مضطرب گشتم  
از کف نمی دید دل آسان رہودہ را  
شوق صد تصور گشت و شوق صد لعل و فروغت  
گفتارے مہر مشن بہ بین، رفتارے باکش نگر  
گر بیابم نگر بیان ست و دامن دامنست امشب  
کہ معنوی سخن صد بار از دل تا زبان گم شدہ  
دیدیم زور بازو دے نا از مودہ را  
بوالعجب نیگا مہا گرم ست در باز ارجا



In continuity and consistency of topic and thought, he follows FAIZI. Like him he makes his ghazal the vehicle of one main thought i.e. he sticks to one single idea throughout the whole ghazal. This was a new feature for it was a departure from the general practice.

His imagination is simple but wide, egoistic but relative. Although his emotional experiences are personal and the description of love, its sorrow and joys, scent of his own individuality, yet his ghazals with their marvellously subtle expressions give us a clear view of universal humanity placed in the imagined situations. They appear experiences of the general human soul rather than of any particular individual. The following are a few instances:

دل بود بجان خویش که با امید صبر بود	قاصد مگر م سوخت چه پیغام و چه نامه
در دل سوختی هست ندانم که کدالم است	می گیرم دارم گریه جو فطعم صبر به نیت
امشب ز دفتر کلمه صمد باب شدت ایلم	از یک حدیث لطف که آن هم دروغ بود
هر که دل در بافت دل بزدنی نمی داند که چیست	نگین و افتون ز لاجا کار یوسف در نگر
که مگر یارے درد و از دست کس یارے دگر صبر	لظیری کوئے عشق است این نه شام با زنی و زنی
که اعجازِ مُلک ز کمر دگوبیا بے زبانی را	سوائے کن زنی امروز تا غوغا به شکر افتد
در بنزم چون غماند کسے جانها رسیده	حلبی جو بهر شکست تمنا به من رسیده
گناه از لظیرے خویش بر آن گناه نگذار	خواهی بتو بیش شود عشق لظیری



Another characteristic peculiarity of the poet's style is that in coining new metaphors and similies to describe passions and emotions of love, he keeps close to the safe shores of representational suggestion. (1) Thus he paints his pictures giving them a life-like touch. They possess impressive vigour, and are vivid in tone and subtle in colour. He resorts to analogies of material objects to explain emotional experiences and abstract ideas of love.

The following are a few noteworthy examples:

بس نچہ نشلغم بتاراجِ طراں رفت	دسم ست کہ رہن زنہ از قانہ پس را
را طیارِ محبت بر زبانِ خلق افتادم	جو محتاجی نہ کیا ہم و ظاہر نہ زدوش
پس از وارستگی، بیشتر گشتم گرفتارش	جو صیدے جبت میاوش ز اول سخت تر میرد
بہ شب بر لبِ درخت و گیوئے زلم بوسہ	گل و لعلِ دین و نبل را عبادِ فرض ست امشب
محبت در دلِ محمدیہ الفت بیشتر میرد	ہر اے را کہ ددے ست در ہر زود درگیرد
بوصلش تارسم صد بار در خاک انگلہ شوقم	کہ لوہہ دارم و شافے بلندے آشیان دارم
لغیرِ دلِ معہ نقش و نگارِ معنی ست	ہمیں درق کہ سید گشتہ، وہ عارین جاست

Of his mystic and religious philosophy which he expresses in an elevated but simple manner mention has been made in the preceeding page of this thesis. It however,

(1) c.f. Khair-ul-Bayān Or. 3397, fol. 291a, where it is observed  
عالم سخن را از معانی جاں بخشی بخود و جانِ معانی را در قالب الفاظ عابکے دادہ



remains to form an estimate of the poet's philosophy or conception of love. From the picture of love as is painted by him it is hard to draw any definite moral. The only conclusion to which we are led is that love is something supreme and omnipresent, perhaps painful but necessary.

Thus he says:

تعلیمی زندگی درد دل جو کہ دردِ نوسیا ہے تو باشد

According to him there is life in love. To him love is real and not merely an illusion of the mind. His own words

testify to it:

تو میند ار کہ دیں قصہ ز خودی گویم گوش نزدیک لبِ ار کہ آوازے ست

Of the elixir-like qualities of love and its omnipresence he speaks as in the following verses:

ع بیج اکسیر بہ تاثیرِ محبت نرسد  
حسنِ ہر سودر لباسِ دیگرے پنهان شود  
درین میدانِ ہر نیزند میرانِ ست داناے  
کہ یک بنہام آرائی ست و کد کثورتاشے

To complete this criticism of the poetical work of NAZIRI, it however, remains to add that in qasida he attained great heights, but his elegies are unrivalled. His tarji' bands composed on the death of PRINCE MURAD can easily be asserted as masterpieces of this kind of verse-composition. In this elegiac poem, he carries the tragedy to stormy heights.  
(1) c.f. Khair-ul-Bayān, Or.3397, fol:291a.



We are reminded of the death of legendry heroes, as described by FIRDAUSI in his famous SHAH NAMĀ. The poet makes us feel that when a great prince like MURĀD dies, he leaves an emptiness behind him. In a world where great men like the prince who is the subject of the poet's lament, have anguished, there is little hope of happiness for others. The world is distressed and bewildered at his death and cannot merely resume. The whole machinery of life is dislocated. His death has caused chaos and there is no visible assurance of an ordered life. In short, it is, on the whole a fine and an extremely moving piece of work. A reading of the tariḡs afford, perhaps, the best method to judge the moving qualities of his elegies and for this reason they are reproduced below:

<p>ایں روز مرگ نیست که روز قیامت است          دهر ے میر القلہ جا یم جائے اقامت است          بر صیب حج و دامن شبها علامت است          آفتوں مہر لے عالم کوئے ملکوت است          مرغی مر فتنہ است کہ دیگر تو ان گرفت</p>	<p>آفاق پیر دیو و جہاں پیر ندامت است          خلق پیر اضطراب یم جائے غلغلا است          این عالم کسے است کہ از گریہ تاجہ شتر          دل از نوید صحت او بزم سوہو بود          شبازر ماہریدہ وہ آسمان گرفت</p>
<p>بہرہ و ملکہ</p>	
<p>وے روزم در ہمی شمع گیتی ستار کماست          آن ناز صد در صحر کشتی آستان کماست          پہلو نشین صحر و بند و تان کماست          بدل خلقہ منت خوش در جہاں کماست          زین عجم کہ عالم گشت نہ الم اوان کماست          صبر سخن شیرین و تاج بیان کماست          این مرگ بافت الم مردوزن شدہ</p>	<p>بہرہ و ملکہ          بزم تیرہ رخ چون ابروان کماست          شوق سجود و صومیت تعظیم ملکہ است          امروز عجم ہمہ شاد و دلالت است          دلبا بہ از عجم مت عزیزان یم واقع است          ہر جا بہ ہوگ مرگ گروہی نشسته اند          خلق بہشیون اند نگویند حال صیت          آفاق در مصیبت او متحن شدہ</p>



نعم خاست از بیابان از ساغر انگلیه  
شمع که در روشن از دود مرده است  
در خانه اش ز معلقه ماتم فراموشیت  
رفت آن سر که تاج با و سرور بود  
پوشیده عیند بامه نیلی ز جور صبر  
فیزید تا بآن سر تا بوقت دم ز نیم

منه دلیله

رفتی دکاره همه در هم گذاشتی  
جایبای همه رسیده و در بایه بیقرار  
شمع نزار و وقت محرمی قبول  
صفت نگاه داشتی و جایه فویش را  
فولت به تو کرم دل چون دل مست

منه دلیله

ای شاه محروم در زلفان گلونه  
اسکنه از غم تو نه طلعت نشسته است  
ای بار ز جان و مکر گوشه پدر  
مبارک از فراق تو در خون دیده ایم  
تلزم سبک شایسته تر آگاه بشنم است  
چون کار زنتقال دیگر شیت کار تو

منه دلیله

فردا کله پادشاهی بهر تو باد  
فردا که در جنت به انگیزی از زین  
روزیکه کار همه خوف حق شود  
بموقع عمل جوبه بخش در آوری  
آدم بیای تو نشسته درین جهان  
نخل ریاض ملک با جریز نیست  
کایش به جنت خایه بر خندگی بود

177 - شده تیرم تیره پیرده از آن رخ بر انگلیه  
پروانه را بریده خاکستر انگلیه  
این حلقه را زین سر ابر در انگلیه  
هر سر نیده خاک و کلاه بهر انگلیه  
نیز آفتاب جامه نیلیه انگلیه  
غرضی کنیم و کار و دانش بهم ز نیم

آشتی بگردم عالم گذاشتی  
در هیچ دنا جطره هر خم گذاشتی  
رضای تحت طره هر خم گذاشتی  
بهر برادران مقدم گذاشتی  
هر دل که به تو خوش نشود شک این است

ای یوسف از صدائی افواں گلونه  
در زیر گل تو چشم حیوان گلونه  
گشته خدا ز دیده و دعاان گلونه  
تو در میان روضه رضوان گلونه  
در کمر گل تو قطره باران گلونه  
محشر شتاب می کند از انتظار تو

رسم العمل به روز فرا دفتر تو باد  
دوش و نهار و نور و نهری کشت تو باد  
جبریل کار ساز و خدا یاد تو باد  
یکار تو راست بهجوظط مسطر تو باد  
شیخ قدس در دل کمان کوه تو باد  
سر منبر از دقائقه کشته تو باد  
هر چند بهر تو مرگ بهر دزدگی بود



NAZĪRĪ's poetry lives up to the avowed style of the romanticists. His whole work is permeated with that simplicity and tenderness of style which were conceived in the spirit of renaissance. There is no dearth of master-pieces in his work, and he deservedly takes rank among poets of abiding fame who cannot be forgotten or set aside. His odes were regarded as best models of lyric poetry both by his contemporaries as well as by later poets. He was recognised as a perfect master and his work was forthwith imitated.

The famous SĀIB who was celebrated for his odes hails NAZĪRĪ as a great master. MIRZA JALĀL ASĪR another poet pays NAZĪRĪ a high tribute when he says:

(1) ہم چشمی نظیری قد لبشر نباشد

The author of the MAĀSIR-I-RAHĪMĪ observes:

مولانا نظیری شاعر پوری شاعر کامل سخن و سخنور صاحبِ فطن بود در میدان سخنوری و نکتہ دانی  
زین بیان بہر کتب مرعہ افکار بہار گوئے مسالفت اردن و زبان این فن می و بود -  
مقتدائے شاعران سخن دان و پیغموائے عاشقانِ صادق بیان بود صیت سخنور و گویا  
نکتہ شناسانِ عراق و فارس و سمانید

(2)

'ABDUN NABĪ FAKHRUZ ZAMĀNĪ, records his appreciation of

1. Ibid., Vol. III, p. 115.

2. Maikhānā, p. 526.



of the poet in the following couplet:

سنگینش همه زمین و زمین است بنی      نظم ادیکیمز چون در زمین است بنی

The author of RĪYĀZ-USH-SHU'RĀ has the following words in  
(1)  
praise of NAZĪRĪ:

مولانا ظہری یشاہوری خاقانِ اعلیٰ سخن وری ہائے سخن را بجائے رسانیدہ کہ شہبازِ خال  
را با ہزار ہر دجال در آن عرصہ مجال بہرہ ازینست در بختگی و شنگلی و طغوت و نراکت  
و لطافت و روانی و بدعت و فصاحت و شاعرش هیچ کس را مجال سخن نیست

MIRZĀ GHĀLIB of DELHĪ regarded NAZĪRĪ as a great master as  
is expressed by him in the following couplet:

جواب فوجِ ظہری نوشتہ امی لب      خطا محو و امی چشم آفرین دارم

Moreover, the fact that MALIK QUMĪ and ZAHŪRĪ, two poets  
of great eminence composed several ghazals in imitation of  
NAZĪRĪ speaks for itself.

(2)

SARKHŪSH's estimate of the poet is in the following  
words:

مولانا ظہری یشاہوری گوئے فصاحت و بدعت از اقرانِ زمان می رجو

In his appreciation of the literary style of NAZĪRĪ, the  
author of the SAFĪNA records the following significant remark:

استاد من صاحبِ طرزِ خاصِ خویش بود، سخنورانِ ہمہ اکبر می و جہانگیری  
اور استاد می ہر مستیدند

1. Ibid., fol. 457b.

2. Sarkhūsh - Kalimāt-ush-Shu'rā. Or. 470.

3. SAFĪNA. OR. 4672. fol. 180a.



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(Selected).

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